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S P E A K I N G I N P U B L I C

BY

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WASHINGTON SQUARE COLLEGE, NEW YORK UNIVERSITY

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TO
MY WIFE

PREFACE

THIS book is intended primarily as a text for college students who are studying how to prepare and deliver speeches. The author has had in mind also the needs of men and women in business and professional life whose business or social activities call for some speaking in public. To meet these needs, the principal effort has been to make the content simple and practical throughout. The work includes the basic material that, in the opinion of the author, an elementary book on the subject should cover; and, while thoughtful consideration has been given to psychological aspects of the subject, an attempt has been made throughout to avoid all technical language that might not be entirely comprehensible to all who may have occasion to use the book. An effort has been made also to illustrate as fully as possible those phases of instruction which experience in teaching has shown need most exemplification.

Everything included has been subjected to the test of whether or not it will meet the needs of those for whom it is intended. No effort has been made to give an exhaustive treatment of every phase, but rather one that will be teachable, and that will be accepted and practiced by students. For example, in the chapter on *Getting Rid of Vocal Monotony*, instead of giving exercises for all the varying shades of *force*, *pitch*, and *time*, only the minimum of what the author considers essential to bring about the result has been included.

It is the belief of the writer that a text of this kind must concern itself with instruction both in composing and in delivering speeches. To neglect thoroughness in the gathering of material, in planning, in composing, in adapting the substance of an address, is to trust to chance rather than to design in the expression of ideas. To neglect the development of good habits of bodily control—of movement, of voice, of diction—may be, in too many cases, to

render totally, or partially, ineffective the best-planned composition.

Since many teachers give instruction on persuasion in speaking in the beginning course, two chapters called *The Speech for Action* have been included at the end of the book. It is felt, too, that where an advanced course, such as *Argumentation*, follows the elementary, the material of these chapters might be used to advantage in connection, perhaps, with another text.

The arrangement of chapters is not meant necessarily to prescribe the order in which the various phases of treatment should be taken up. It will be noticed that the work is divided into five general parts, each containing two or more chapters. The arrangement of subjects in each part represents an orderly development of that phase of the subject with which the particular part deals. This division into sections is so arranged as to facilitate the making of assignments. Rather than follow the order of chapters from one to eighteen, it is felt that the greater number of teachers will desire to go from the first chapter in one part to the first chapter in another, thence to the first in yet a third, and so forth; then perhaps to the second in each, et cetera. While one teacher may care to begin with the first chapter of the part which deals with bodily activity, another will desire to start with that which has to do with voice, and still a third with that which treats the compositional aspects. And these varying demands the book aims to meet.

The author desires to express particular indebtedness to the scholarly contributions of Professor James A. Winans of Dartmouth College. He wishes to express appreciation for the helpful suggestions of his colleagues at New York University, Messrs. Schaughency, Farma, and Dwyer. In the preparation of the manuscript he is especially indebted to his wife, Dr. Clara H. Williamson, and to his colleague, Professor Charles A. Fritz, for their scholarly criticism and advice.

ARLEIGH B. WILLIAMSON

STATEN ISLAND,
New York, 1929.

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INTRODUCTION

THERE are two attitudes which persons confronted with the task of speaking in public are apt to take—both generally erroneous. One is based on the assertion, "Either you are a speaker or you are not," implying a belief that persons who speak well in public are endowed by nature with this capacity and that therefore it is useless for the person who does not have the qualities to make any attempt. This stand is very often taken by the person who yields to his shortcomings and makes no effort to surmount them. The other attitude, based upon the same false premise as the first, is generally taken by the one who feels that he is the person blessed by nature. Unfortunately he assumes that he is lacking in *none* of the necessary qualities.

Both persons are apt to take it for granted that formal training in public speaking has little value, the first concluding that the characteristics necessary cannot be cultivated, and the second, that there is no need to learn. One sees the polished, vital, persuasive speaker on the platform and says, "Here is a born speaker." Rarely does one look back of the address into the history of that speaker to see what his training or his experience has been. The history of great speakers reveals that few, if any, were great because of natural qualities alone, but that each had developed ability to influence audiences through a great deal of experience in speaking in public.

It is the experience of public-speaking teachers that it is not generally the student apparently best endowed by nature who turns out at the end of the college course in speech-making to be the best speaker, but more often one who in the beginning seemed to have inferior natural qualities but who, perhaps sometimes for the very reason

that he was less endowed, made the effort to master the art of influencing others through speech. The student who feels himself naturally qualified places too little value upon the additional characteristics he must acquire to complete what nature has given him. After all, what heredity and environment alone can give to make effective speakers of us is really insignificant in comparison with all that is needed. If the better-endowed person were to think of himself merely as a little better raw material than his fellows, he would come closer to the truth. If, on the other hand, a person who feels that nature did not cut him out to be a speaker would realize that he can develop himself and make up for his shortcomings by merely developing the necessary characteristics, he will open up for himself new avenues of business and professional opportunities; for in this age it is almost impossible for anyone to become at all prominent without having to speak in public. A few years ago one of the country's big steel corporations elected as its first vice-president a man who stood out from the others in line for the office largely because of his ability to speak. The directors chose him because of his ability to represent the corporation well upon public occasions.

Other Training Insufficient.

The experiences of ordinary life do not call upon us for the development of all the qualities necessary to make us good speakers, in such matters, for example, as voice, clearness of speech, ability to interest, variety, organization and development of ideas. Our general school and college education alone is almost always insufficient as preparation for speaking, though it is always valuable as partial equipment, since it furnishes us with a background of facts, and develops our ability to reason and our imagination; the study of written composition in itself is insufficient, though also valuable as one of the kit of tools, since it develops us in the use of language, in expressiveness, and in style.

What Makes a Good Speaker?

The qualities that make for good speaking result from a combination of the education of the school, the education derived from that human association which gives us understanding of our fellows and sympathy with them, and the education of experience—our own problems and our own solutions of them, and, what is by far the most important—though its efforts would be rendered somewhat futile without the background of the first three—a great deal of experience in addressing audiences.

Speaking experience.—Speakers are developed by speaking, but even though one does a great deal of it, one is likely to grow but little in ability to influence audiences unless the speaking experience is conditioned by a number of considerations.

Self-criticism.—The experience must be conditioned, in the first place, by the self-criticism of results, the analysis of whether or not one has succeeded or failed, or to what extent there have been both success and failure, with a study of the causes of the failure and of remedial methods.

Listeners' criticism.—One will be aided in this process by the criticism of a listener capable of giving careful analysis and constructive suggestions; persons who compliment only are rarely helpful. It is the critic, whoever he may be, who, more than the complimentary person, is the speaker's best friend.

Forming new habits.—Self-analysis and friendly criticism will be of but little use unless followed by an attempt at improvement through the cultivation of new habits that will correct or offset the difficulties, new habits of body, of voice, of personality, and of composition.

Short cuts to accomplishment.—This process of development can be hastened by a study of the methods employed by the best speakers, of their qualities of personality which appealed, of their compositional and rhetorical technic, of the psychological methods they employed to reach and

influence their listeners. It can be hastened also by a study of the general psychological principles of influencing human behavior, the principles studied by the news-writer, by the advertiser, by the salesman, by all persons who appeal effectively to the minds and emotions of people.

The Place of the Class.

Among the prominent speakers of the United States Senate, many examples may be cited of men influential both upon the floor of the Senate and the public rostrum, men who influence public opinion upon national and international questions, yet who have never had any formal courses in public speaking. This, of course, is true of many great speakers in other spheres and of all times. They have become great speakers through the school of hard knocks, generally a long and tedious course, one that could generally be much shortened by the less random method of the classroom. Their period, too, of ineffective speaking may have lasted over a far greater number of years than would have been necessary could they have shortened the process of trial and error by experiment and by receipt of constructive criticism in the classroom. The classroom training is a short cut to good speaking. It shortens the trial and error period which must in every case be gone through before one becomes a good speaker.

Furnishes an audience.—As a matter of fact, it is not always a simple matter for the person in search of speaking opportunities to find an audience. The public-speaking class furnishes him this, and, what is of importance, furnishes it regularly. Regularity of repetition is one of the essentials to the rapid acquirement of habits. The incipient speaker working out his salvation for himself will generally find it difficult to obtain regular opportunities.

Furnishes criticism.—Through observation of the results of his speeches upon his classroom audience, the student can analyze to some extent his successes and failures.

What is most important of all is that he does not have to rely upon himself alone in analyzing his causes of failure, but has the advantage of the comment and suggestion of an instructor technically trained to tell him where his faults lie. The reactions and comments of his fellows will likewise often be useful to him.

Guides in improvement.—Not only in criticism will the student be aided, but also in a constructive program of development which will lead him from a simple procedure to a more complex, a program which will not wait for the mistake to occur, but which will provide equipment to guard against it. Step by step he will be led into the cultivation of the right habits and in such a way that he will make as few mistakes as possible and thus be guarded against falling into bad habits. Instead of being overwhelmed by the immensity of the entire problem, he will be concerned with one little detail of it at a time and, because of the guidance, particularly in the use of a text, he will get a complete view of the particular problem and learn constructively how to solve it.

Learning from great speakers.—Instructions in the text will be based upon the accomplishments of the best speakers as they have been studied and observed by men trained in criticism in this field. The opinions advanced will not generally be individual with the writer of the text, but be principles accepted by a great number of the foremost authorities on speech instruction. This guarantees to the student a breadth of doctrine founded upon wide experience.

Principle of influencing behavior.—The text and the classroom instruction should equip the student with knowledge of the basic psychological principles which have to do with catching attention, with holding interest, with stimulating belief and action; they should furnish him with a basis for tact, for audience-analysis, for understanding the wants and motives which influence people.

Peculiarities of speech composition.—They should fur-

nish him also with understanding of the compositional means of attaining his end, means based somewhat upon the technic employed by the better speakers of ancient and modern times, means peculiar to speaking rather than to writing. They should show him a means of developing his ideas that will insure accomplishment; they should help him to eliminate the element of the haphazard through consideration of his audience, through care in the selection of a subject and in gathering material, through plan and supporting, and through appropriate use of a *speaking language*.

Success Dependent upon Application of Theory.

The course in public speaking has, then, a real place in equipping people to address audiences, a place in which the text should, with the instructor, serve as a guide. Since in all fields *successful practice* must be based upon or accompanied by *sound theory*—itself the result of experiment and experience—rapid success in the ability to influence others through speech will depend in a large measure upon how quickly the basic principles that belong to the practice of speaking are grasped and applied.

PART ONE

CHAPTER I

COMMON CAUSES OF INEFFECTIVENESS IN SPEAKING

IF one were planning a long trip by motor, he would get out maps and lay out his route. He would make an effort to find out what particular difficulties would confront him in the course of his travel, and endeavor to prepare for them. If he planned his route across one of the great American deserts, he would know that he would have to take an extra supply of water not only for his own use, but for the cooling of his engine also. He would have to figure on the preparation of foods in locations where there might be no restaurants, on bedding, on extra motor equipment. His plans would be made to meet the various difficulties that might lie in his way; he would equip himself in such a manner that no difficulty would prevent his completing the journey.

The beginning speaker is in much the same position as the traveler, in that he needs first to know where it is he is going, to learn what will be for him the best means of making the journey, and then to determine just what difficulties beset those who travel towards that goal.

Those who use this book will do so with the purpose of acquiring the ability to meet successfully whatever demands are put upon them in the way of speaking. Such ability means the development of definite habits of bodily expression and of thinking. It means also the abandonment of certain habits that render attempts at speaking either wholly or partially futile. The emphasis which needs to be placed upon these habits varies with the individual, and the training of each person in reaching his goal

should be based upon principles, therefore, both general and individual.

What Is Involved in Good Public Speaking.

The goal is, of course, delivering effective speeches. Too many beginners, however, do not stop to analyze just what is involved in this. Making effective speeches means influencing human minds, and this means working with the most delicate and subtle mechanism in the world. It is the nature of mind to be occupied with something, even if only daydreaming, and the minds of the audience are engaged in some sort of activity all the time one is speaking. Though the listeners cannot generally argue out loud with the speaker, that does not prevent them from bringing up arguments silently. It does not prevent their taking issue with him, disagreeing with him. Though they have to sit there silently, that does not guarantee that they will pay attention to him. They have their likes and dislikes, prejudices, mental capacities, and mental shortcomings; they have been influenced by their environment, their rearing, and their vocations. All these are among the guideposts which should partly determine the route the speaker is to take and the equipment he will carry. Students of psychology and others who through experience understand something of the workings of the human mind know that there are certain characteristics common to the functioning of mind in general. Those which need the primary consideration of the speaker are those which have to do with getting and holding interest and with influencing behavior. Since practically all of what the speaker is able to accomplish depends upon his ability to hold the attention and influence the minds and emotions of his auditors, the difficulties which stand in the pathway of his success are those which prevent his doing this. These may be called the common causes of ineffectiveness in public speaking.

Two common sources of trouble.—Analysis of the

causes of failure or partial failure of many speakers suggests two common sources of trouble. One may be spoken of as *faulty attitudes of the speaker towards himself and towards his subject*; the other, as *faulty adaptation of the speaker and his subject to his audience*. Involved in the first are the speaker's own interests, his knowledge, his attitude towards the matter of preparation; in the second, errors in the adaptation of his interests, his ideas, his character and personality to his audience.

Causes of Ineffectiveness.

The following is a brief statement of the more common faults which separately or in combination render much speaking partially or wholly futile. While it would be impossible to arrange such a list in order of importance, since any one flagrant fault may render a host of worthy qualities ineffective, yet some effort is made to put at the top of the list qualities which must be considered of paramount importance. All are important, and no one can expect to fall short in any one without, as a result, losing something with his audiences. Each of the characteristics will be discussed in future chapters, where instructions will be given as to how to meet the difficulties.

Poor preparation.—Sometimes there is *no* preparation. Yet the speaker, whenever he has any address to make in public, can no more afford to neglect careful consideration and planning than can the architect, the engineer, the lawyer, or the financier with a big business proposition on his hands.

Ill-defined purpose.—Too many speakers address audiences without knowing definitely what results they want to gain by their speeches, what responses they want to get from their audiences. Perhaps more failure in speaking is due to this than to any other reason.

Incomplete knowledge.—Many a person runs the risk of making himself ridiculous by speaking upon a subject about

which he is only poorly informed or not up to date. If members of the audience are better informed than he, he cannot hope to be held in respect.

Apathetic attitude.—The speaker talks on a subject in which he has no interest, or, what is as bad, in which he manifests no interest; and the audience then cannot be blamed for having no more interest than he.

Ignoring of audience's interests.—The speaker takes into consideration only what concerns himself and overlooks what is vital to his audience. Since all people are interested in that which concerns their own welfare or desires, the result generally is that they give the speaker poor, if any, attention.

Ignoring of audience's experience.—Since the influence of family, environment, education, and experience has so much to do with shaping prejudices and opinions, no effective speaker can refuse to look into the lives and experience of the people he is to address and yet succeed.

Abstract treatment.—The audience fails to grasp the speaker's ideas because they are not put in terms of their understanding. There is but little use in talking if an audience does not grasp what is said.

Inarticulate speech.—If the speaker's words cannot be understood when he goes before the audience, he is only wasting his time in spending hours preparing. Many persons attempt to speak whose voices fill only a small part of the auditorium. Others, even if they have strong voices, have slovenly habits of sounding words, that render them inarticulate.

Monotony.—A droning voice, monotony of manner, the repetition of the same movements, even the constant repetition of pleasant qualities, eventually lulls an audience almost to sleep.

Unlikableness.—An audience which finds it difficult to like a speaker will find it difficult to look with favor upon his proposals.

Unfriendliness.—An audience does not respond with

liking to the person who shows no liking for *it*. Unfriendliness in the speaker begets unfriendliness in the audience.

Attitude of superiority.—Since no one, not even the humblest person, likes to feel himself in the position of the inferior, the response to the speaker with an attitude of superiority is hostile.

Seeming inferiority.—No more than an individual, has an audience respect for a person with the attitude of the worm in the dust. It likes to look up to the man whose ideas it is to accept.

Self-absorption.—An audience naturally expects the speaker to be absorbed in it, not in himself or his thought-processes.

Overseriousness.—Too great sobriety is an unlikable quality. The speaker of unrelieved solemnity seems to have too warped an attitude towards life to be considered quite trustworthy by an audience.

Inert manner.—The overrelaxed speaker, chest caved in and limbs sagging, is too listless ever to arouse enthusiasm in his listeners.

Inappropriate gestures.—Arm and body movements which have no foundation in the ideas expressed are meaningless and detract attention. Gesture for gesture's sake weakens speech.

Inhibited movements.—Half-executed, jerky gestures are worse than no movement. They reveal to the audience that the speaker is not entirely free or fully at ease.

Fidgeting.—Random activity which detracts attention from the speaker's ideas weakens their effectiveness.

Unpleasant voice.—A twanging, nasal, throaty, or rauous voice unconsciously offends and irritates the listeners and generally causes them to react unfavorably to the speaker and his message.

Poor pronunciation.—Any great difference in pronunciation, such as a provincial or foreign accent, may cause the audience to regard the speaker as inferior.

These, then, are the principal characteristics of ineffectiveness in public speaking. Few persons have all the handicaps here listed; yet even the most finished speakers will not be free from all of them. In endeavoring to fit himself for this work, the student should be aware of the pitfalls that may lie in the road he has to travel, and equip himself to avoid them. The following chapters will serve him as a guide in this.

CHAPTER II

INITIAL DIFFICULTIES AND HOW TO MEET THEM

The Problem of Nervousness.

BECAUSE a beginning speaker may feel a nervousness which other beginners do not seem to express, he is apt to conclude that he is abnormal. In this he is practically always mistaken, for almost all persons are very nervous when they begin their careers as speakers. Any person endowed with a moderate amount of sense knows that when he gets up on the platform he has a difficult job on his hands. He knows, too, that there are certain dangers in the undertaking, but he does not know how to meet them, since the situation is new to him. He therefore has no sense of sureness, no confidence that his equipment is adequate. He may fear that what intelligence and ability he possesses will not, under the circumstances, show to advantage. He is almost sure to distort in his mind what is demanded of him, what the reaction of the audience will be, what the attitude of audiences in general is, and what possible slips he is apt to make. He is afraid that he will fall short in manners, gestures, voice. He becomes obsessed with the fear of forgetting or of being in some other way ridiculous.

Nervousness dissipated by experience.—A little experience in what the situation involves, however, and equipment to face its dangers, will, little by little, dissipate most of the trouble caused by nervousness. Experience will generally show him that he has far less to fear than he thought. The audience will be found less critical and more

friendly than he had anticipated; for audiences are generally more inclined to be friendly than unfriendly. While they do react to a speaker personally, unfavorably if deficiencies obtrude and render ineffective the delivery of his message, and favorably if likable qualities predominate, still it is in him as a *medium of communication* that they are interested, *not as an individual*. If they like him and are interested in what he has to give them, they are far more apt to be tolerant than condemnatory. They realize that it is but human to make some mistakes under the circumstances. Gradually he comes to know these things and finds that the danger is less than he had imagined. One speaker of the writer's acquaintance discovered by chance a year after his marriage that a year before that happy event his wife-to-be had been in a small audience to which he had lectured for an hour and a half. The wife remembered pleasurable much of the lecture, but had no recollection that the man she married had delivered it. This illustrates how little real attention an audience may pay to the speaker personally.

As he gains in experience, the speaker will come to value more lightly the difficulties to be overcome. The fact that he understands what the difficulties are and that he is making an effort to meet them by developing in himself a speech-technic gives him confidence. He learns to place less value on the results of a single speech and more on the whole effort at accomplishment. He no longer becomes alarmed at some manifestation of nervousness, for the reason that he understands its cause and something of the usefulness of a certain amount of it.

Some nervousness normal.—The beginner must understand that it is normal to be somewhat nervous before speaking, perhaps somewhat even during the speech; but to let this nervousness master him spells failure. If he is emotionally normal, he will not let it master him. If, after a continued effort to overcome nervousness that is really inhibitory, he meets with no success, he needs to look

deeper into his emotions for temperamental causes for the condition. Almost all speakers when confronted with a difficult speech job are nervous. Each new speech situation contains enough elements of the unknown to give the speaker some cause for anxiety. He can never be altogether sure. If he is wise, he realizes that there is hardly another situation in life that tests to a greater degree all his capacities. This knowledge, this anxiety key him up for his best effort, so long as they do not alarm him. Once he begins to talk, he is apt to be troubled no longer, for, concentrated as he is on his audience and his subject, he cannot be thinking of himself, and the nervousness is dissipated. Occasionally, if he has been particularly anxious during his preparation, he may discover that even after nervousness has disappeared his knees will start knocking against each other. If this happens, although it is generally disconcerting, he must try to ignore it and continue to concentrate on his audience and his subject. The trembling knees may not in the slightest take away from the effectiveness of what he is saying, or be sufficiently obvious to attract attention.

Such manifestations of overnervousness often come to speakers of ability after years of experience. A professional actor, who all his life had been associated with the stage or the lecture-platform, had taken up singing as a diversion. In his first appearance before the public as a singer, to the amusement of his theatrical friends, his knees knocked from the beginning of the concert to the end. What unnerved him was not the fear of appearing before an audience but the fear of the unfamiliar. However, he knew enough about such an experience so as not to let it affect his general composure or his singing. He was, in fact, as highly amused as his friends.

Fear of failure.—When a person realizes that a certain amount of nervousness is normal, he is not apt to develop a neurotic, unwholesome attitude toward his own initial attempts. When he realizes that unfounded fears are the

cause of abnormal nervousness, he should make the attempt to dispel them and to face the situation of speaking, hindered by them as little as possible. He should understand that the submission to fear will definitely stand as a barrier between him and the success he desires.

When a small boy, the writer overheard a conversation which perplexed him considerably at the time and which has, perhaps for that reason, stuck in his mind. It was about prize fighters and a fight. Some one said, "So-and-so whipped himself before he entered the ring."

"Yes," responded another, "he left all his sand outside. If he could have kept his nerve, he would have won."

It is, of course, a recognized thing among sporting men that such a person never makes a successful fighter. Let a fighter lose his nerve and, even though he is the superior in skill, he lessens his capacity enough to earn defeat.

Self-hypnosis.—Like him is the student who, while preparing for a speech, keeps thinking to himself, "Oh, I am afraid! I am afraid! I am afraid! I'll forget! I'll forget! Oh, I know something will happen! I can't speak! I know I'll fail! This will be terrible!"

The writer once worked, in connection with clinical cases in speech, with a medical hypnotist, who, in putting a subject to sleep, would go through a process something like the following: "Now you are going to go to sleep; you are going to go to sleep. Presently you will go to sleep. Your body is getting tired; your legs are tired; your arms are tired; your eyes are heavy; you feel heavy all over. Now you're getting sleepy, you're getting sleepy, you are getting very sleepy. When I have counted five you will be very sleepy." And so on—and presently the subject would be asleep.

What is the difference in the two processes? The second we call hypnotism. What shall we call the first if not the same thing? And if the second will bring about a change in bodily and mental condition, why not the first? The facts are that it does and that the condition it brings

about is never desirable. The person who thus, by bad suggestion, sows the seeds of failure into his preparation hypnotizes himself into failure. Self-condemnation after the speech is an equally evil form of self-hypnosis, the results of which are entirely destructive.

Desirable Mental Attitudes.

The affirmative attitude.—The first way to meet the initial difficulties of speaking is by the cultivation of wholesome mental attitudes. The constructive method to follow is to try to discover the reasons for such difficulties, then to look about for a remedy so that they will occur in a lesser degree the next time a speech is given. The person who wants to learn speaking—or anything else, for that matter—should bear in mind that no consistent, persistent effort can be made without bringing results sooner or later. The beginning speaker's concern with the result of each speech effort should, therefore, be intellectual rather than emotional. His attitude toward the results should be one neither of praise nor of reproach, but analysis of what worked and what did not, what needs remedying in the future. When one of his weaknesses is brought to his attention, he should not, as many do, try to justify his insufficiency, or apologize for it. Above all, he should not succumb to it. The success-bent Demosthenes, according to the legend, did not give up the thought of speaking because of a tremendous speech handicap. Instead, he planned a method of overcoming the difficulty and then set to work to carry out his plan, trying to outshoot the waves with his mouth full of pebbles. Almost nothing could hinder the success of so determined a will.

One of the necessary elements of success, according to a writer on success in business,¹ is what he calls the affirmative type of mind. The affirmative mind is one which never anticipates, never admits failure. Even though it

¹ Elmer E. Ferris, *New York University Alumnus*, May 26, 1926, pp. 9, 10.

sees a stiff job ahead, it does not lie down and bemoan the fact that the undertaking is hard, does not brood over the fact that its capacities are perhaps too limited for the task, nor fear that it will fall short of the mark; it affirms that it is big enough for the undertaking; it determines to acquire any needed personal equipment to perform the task. With it, incapacities are things to be remedied by study and effort. Its slogan is "Never say die." It enters the arena confident, strong, feeling a keen joy in the struggle. The fighter who whipped himself lost his confidence. He entered the ring afraid. With him there was no joy in the struggle; there were only fear and doubt.

Suppose one with the affirmative type of mind goes down to defeat; what is his attitude then? He does not accept defeat; rather, he takes it as one of the lessons in the progress towards success. The man with any wisdom at all knows that he cannot always win. He knows that it is not so much the results of the individual games, the individual gains and losses, that count, but the whole result. He knows that he has to take success and failure alike as lessons in the better building for the future. His goal is achievement, and he recognizes that the individual failures are the stepping-stones to it.

There was in a midwestern city a well-known merchant who tried by great plunges to amass a huge fortune in a short time. Three times in his career his plunges brought him from a position of wealth to actual poverty. Each time he hit the bottom, he would start over again and climb to the top. After he had achieved his goal, somebody asked him what he had done on the several occasions when all that he possessed had been swept away. He replied that the first thing he had always done was to go out and buy two or three of the best suits he could; then he would start all over again. When asked, "Why the suits?" he replied that the clothes made him feel prosperous, that they put him in the right mood to take up the struggle again. Becoming finally successful in speaking demands this attitude.

The creative attitude.—While preparing speeches may at times be hard work, it must never be allowed to become merely a painful task. The student who wants to master nervousness quickly should learn to seek recreation in his speech work. Public speaking is second to almost no other study in the opportunity it offers for the expression of the student's creative powers. Through making speeches he can put to use his knowledge, his feelings, his reactions to life. The novelist, the playwright, the painter, each finds his greatest joy in his work, hard though it may be, because it is creative, self-expressive. In the address to an entering class of Carnegie Institute of Technology, the late Arthur A. Hamerschlag, President of the Institute, observed that the great difference between an artist's and another man's work lies in the fact that most persons work a certain number of hours a day and, after that, enjoy a period of recreation, while the artist finds his recreation in his work.

The average college student is, unfortunately, deprived of much opportunity for self-expression. His occupation is too exclusively that of drinking at the font of knowledge; it has too little to do with pouring out; but if, in conjunction with the absorbing, he can associate a pouring process, there is more possibility of really assimilating and making usable the materials he is taking in than if he had no creative outlet for his reactions toward such materials. Courses in writing and speaking are, generally, the only means he has for such expression, and, as such, they can vitalize and practicalize his whole college experience. The creative process demands an intensive thinking-over and assimilation of the facts accumulated through other courses, so that they no longer remain mere facts, but become a part of the speaker's or writer's ideas; and in giving them out he gives something of himself. If he realizes this as an opportunity to express his creative powers, he can lift the whole process of learning to speak out of the realm of tedious labor.

Bodily Deficiencies.

A matter which gives many a beginning speaker concern is the appearance he makes before his audiences. While his whole body may feel very obvious to himself, there is no real reason for him to worry about it. A part of the process of his learning to speak has to do with training and mastering himself, body and mind. The task before him is, therefore, to take stock of himself, perhaps with the aid of a friend or an instructor, and determine upon his abilities and his deficiencies. A realization of the former will bring the satisfaction that there are already a number of characteristics about which he need not bother; while a determination of the latter will show what he has to acquire, what to change. Next, he must find out how to make these changes. This should involve definite processes, systematic plans that can be followed day after day and week after week; and these plans should provide a definite time for practice, and demand faithfulness in the practice with few or no omissions. Such constant adherence will insure a rapid acquiring of the desired qualities.

Where a more or less haphazard system is followed, or where a good system is followed irregularly, there is little possibility of the changes being made as promptly. A concentrated effort, following a definite psychological scheme for the acquiring of habits, will quickly free the mind of the speaker of a host of petty inadequacies, and the acquiring of the desired qualities will give him assurance and ease. Consequently, when he knows that his habitual manner of standing, of moving, of pronouncing, and of speaking is thoroughly acceptable, he will have the assurance that he can forget about all these technicalities and can turn his entire attention to his audience and the presentation of his ideas. So the beginning speaker should cease to bewail his inadequacies and should begin working to build in their place the needed qualities.

Fear of Forgetting.

Another matter which gives inexperienced speakers concern—and not without grounds—is the fear of forgetting. The fact is that most beginning speakers do forget, at least in part. Many even forget, before they finish, what point they had desired to make by the talk. While it is not uncommon for a new speaker to have to sit down before he finishes, it is more common for him to finish somehow, but to leave out so much of what he wanted to say that his talk is ambiguous or impotent. All this is not to be wondered at when we consider how very many influences there really are to divert his attention from the ideas he wishes to express into other channels. Until a speaker has developed assurance in regard to his bodily habits, he is apt to be interrupted by thoughts of himself and of what he is doing. Until he gets used to audiences and learns to understand and appreciate them, he is apt to be distracted by any little noise or movement. When he begins to think actively of anything besides the development of his subject, his original train of thought is interrupted and it may be difficult for him to get back on the track. Finding that he does not know where he left off or where he should begin again, he is likely to become "panicky," and his emotions become so violent that it is then almost impossible for him to think coherently about anything. This is the most common manifestation of stage fright. He is in the situation of the inexperienced swimmer who suddenly finds himself beyond his depth. If, in the realization of his plight, the swimmer becomes frantic, he begins to struggle so violently and with so little direction in his effort, that, unless somebody rescues him, he is likely to drown.

Mastering the Fear of Forgetting.

If the swimmer keeps calm, conserves his energy, and plans out a method of using his strength toward the saving

of his life, he has infinitely better chances of reaching the shore. In the same manner, if the speaker, when he loses his train of thought, refuses to become frantic, but instead makes an effort to remain calm and keeps on thinking about his subject, trying to determine what he said last, he has some chance of picking up his next point. It is well to remember that all speakers occasionally lose the thread of their thought; but when this happens with experienced speakers the audience is very rarely aware of it. Many a glass of water is consumed in this emergency. To the inexperienced, during the attempt at recollection, a short pause seems an eternity; but the experienced speaker knows that a certain number of pauses is wholesome. He knows that the audience does not suspect something wrong every time he pauses, and he realizes that if, owing to his wandering thoughts, the pause is a bit longer than usual, the audience is more ready to infer that he is trying to frame his profound thoughts into language simple enough to come within their comprehension than to suspect that he has forgotten.

Experience—thoroughness.—As an antidote for the tendency to forget, a number of things may be suggested. Perhaps the most important of these is experience with audiences, getting used to the situation; for experience will soon exorcise many bugaboos that cause nightmares to speakers on the platform. Self-assurance, through the developing of attractive personal qualities, is another; and a third, the self-assurance that comes as the result of thorough preparation. The well-prepared man is certainly less liable to forget than the poorly prepared. The preparation itself is some guarantee against failure, and the knowledge of this gives an emotional assurance that is a bulwark of strength.

Concentration.—In addition to these antidotes is another, the absence of which renders any effort almost futile. This is the power of concentration, the ability to control one's attention. A teacher of public speaking had, as a

private pupil, a man whose ability and industry had, at middle age, brought him so conspicuously into the public eye professionally, industrially, politically, and socially, that he was called upon to speak on all sorts of occasions. In attempting to meet this demand he found himself, for the first time in his life, faced with defeat; for he could not get up to speak without forgetting entirely what it was he wanted to talk about. After a few sessions, the teacher found that in all his conversations his pupil would end on a subject entirely different from the one with which he had begun, and, between the original subject and the ending, there were generally from three or four to a dozen other subjects discussed, yet none of them completed. He would introduce a subject and, while discussing the first part of it, would stop to magnify a little some slight irrelevancy, which would then itself become the subject of the discussion until, stopping to enlarge upon an irrelevancy to it, the divergence would in its turn become the central discussion. By this time, the topic that began the conversation would be completely forgotten. Occasionally he would stop, perceive that he did not know how he had arrived at the subject he was on, and would ask, "Well, what started me on this?" Generally he would be unable to remember where he had begun.

After he had learned to control his attention and keep it fast upon one idea until he had finished with it, he was able to get through a speech and make his point. Although he had many other difficulties to overcome, remedying his inability to concentrate did more towards making him a successful speaker than anything else. It is well to say, too, that merely calling this defect to his attention did not remedy it. He had to develop the habit of holding attention by daily practice in concentration. He would put aside one or two periods a day for sitting down and thinking on a definite subject. When his mind would wander from the point, he would pull it back and get it on the track; and he extended this practice to all his daily conversation and

thought, with the result that through his speaking he has been able to do a great deal of good for his city.

Many others who seem unusually forgetful might well try to determine whether or not they are able to control their attention and keep it on a single subject throughout a process of thought. If they are not, practice in this over a period of months will be of great benefit.

Stubborn Emotional Difficulties.

If, after a fair amount of experience coupled with an attempt to put into effect the suggestions outlined above, nervousness still continues, it may be necessary to hunt deeper for the source of the trouble. If a person, after a fair period of effort, cannot be friendly, cannot be easy and good-natured, cannot get control of his voice or improve his diction, if he cannot get control of his body and master his fears, then it may be an advantage to him to get the advice of a psychologist. Since, in these days, practically every large university has in its public-speaking department one or more speech psychologists, students there have the advantage of having their individual cases studied by persons capable of getting to the bottom of the trouble and of aiding them to make the necessary adjustments. Where the person trying to work out his own salvation in speaking with the aid of textbooks and audiences finds himself in such difficulty, he would be wise to engage for a time the services of one equipped by psychological training to aid him.

Fear of association.—The student who cannot get over his fear of audiences may, upon examination, find that he has a fear of associating with his fellows in general. He may at all times dread coming into any position of prominence before others. He may have a horror of expressing his opinion even to one person. He may perhaps prefer to be by himself rather than with others. He may prefer living in a realm of dreams and fancy to that of meeting

the actual conditions of life and of human association.

Such a person is distinctly nonsocial in tendency, and it is always difficult for the nonsocial to speak in public, for his fear is not primarily that of facing a new situation, but is a deeper-rooted fear of any social situation. Persons suffering from this are rarely aware of the cause. If they look back over their lives, they usually find that the condition existed as far back as they can remember. As a matter of fact, such conditions generally have their beginnings in childhood experience, and are due to environment or early training. The early causes are, in most cases, a lack of some wholesome influence necessary to the proper unfolding of the capacities of the infant and child: for example, no playmates of the same age; too little opportunity to play at all; or too little wholesome attention from parents or others. The parents may have repressed the spontaneous impulses of the child, or other children may have cruelly teased or abused it, thus stimulating a distrust and fear of its kind.

When a person comes into contact with his fellows for the first time as an older child or an adult, not having been given the opportunity for association with other children in play during the tenderer years of life, he does not know how to meet the social situation, and he feels that he is falling short in his associations. The unfortunate aspect of this is that it is very difficult for him to pick up, in adult life, the equipment that he should have received as a child. But if he is to carry on the affairs of life among his fellow-men successfully, he *must* get the equipment.

Living in the realm of fancy.—If the parent has failed constantly to take into consideration the affection, interest, and attention that a child needs, telling the little one again and again not to bother him, or not to ask foolish questions, the child eventually comes to feel that the fault is his and that he is in some way falling short. Not given the right opportunities to express affection, nor the right opportunities to play, he has to turn inward to the realm

of fancy for his expression, and thus has to depend too much upon his own inner experiences. This becomes habitual with him, and when he becomes an adult he continues to turn away from that reality which proved so unsatisfactory to him in early life, and to live more or less in an imagined world. If such a person attempts to speak, he seeks to escape from reality, even while on the platform, by thinking as little as possible of his listeners and by concerning himself almost entirely with his own thought-processes. As a result he merely "thinks out loud" and makes no attempt to adapt or relate his material to his hearers. And the unfortunate aspect is that it will be difficult for him to change until he learns to face reality more and to turn to the realm of fancy less.

Typical examples.—The writer had the case of a very brilliant young man who, as a boy, had been taken to live with a spinster aunt. She had insisted upon keeping her house immaculately tidy, and had not allowed the poor boy to engage in any form of play that ruffled things up, nor even permitted him to shoot marbles in the house. Naturally, an adult who understood the needs of children so little in this regard cannot be expected to have given the child the kind of affection and attention he needed in general. The result in the adult was a man who attempted to compensate for his imagined shortcomings with an attitude of superiority and hostility towards his audiences. His classroom audience, naturally, almost hated him. Examination revealed the fact that the young man had almost no association with any other person and that practically all his activities were study and thinking.

Another case was that of a very attractive and intelligent young woman who would take an extremely rigid position on the platform and rush through her speech with a speed that rendered her material unintelligible. As far as any expression of interest in her audience was concerned, she might have been rehearsing in an empty amphitheatre. Her face, like her body, was entirely expressionless. Ques-

tioning revealed that she was almost stark with fright whenever she spoke, and, what was more important, that fear entered into all her associations and that she could never express herself to others. She had been an only child, taken care of almost entirely by a nurse when young, and had been educated, not in a school, but by private tutors. Until the age of twelve or fourteen, she had practically never associated with another child.

An outstanding case of the harm done by other children is that of a young woman of attractive face, but timid and depressed, with the haunted look of one who could not call her soul her own. She seemed to take no interest in the selection and arrangement of her clothing or in the dressing of her hair. She revealed that she was taking public speaking in order to gain more confidence in herself. The first time she rose to speak, she had to sit down before she reached her conclusion; the next time she was as bad or worse, and likewise the third time. During the course of a personal interview, she insisted that her parents had always been unusually kindly and sympathetic, so far as she could remember; but later, upon questioning them, she learned that, during her infancy, they had taken into their home two children of a deceased relative. Both these children were older than she was and, according to the parents, they had constantly abused and teased the little thing, never showing her in any way the slightest companionship. This condition had lasted from a year and a half to two years, long enough to have almost ruined all the rest of the life of what might have been a very attractive and popular young woman.

Making Social Adjustments.

The speech situation, as O'Neill and Weaver² point out, is only a social situation. It is an enlargement of the

² *The Elements of Speech*, p. 2.

occasion where one gets together with several friends to discuss subjects in conversation. The person who feels free and at home with the small group is apt to be able in a short time to feel at home with the larger; while he who cannot adapt himself to the smaller, particularly if it contains strangers, is most likely to have a very difficult time with the larger. Learning the externals of voice and of bodily movement, the planning and arranging of material, is not alone going to be sufficient to make a speaker of him, to relieve him of nervousness, fear, and a host of other detrimental characteristics. If he is to be a successful speaker, he must adjust himself socially. He must learn to take pleasure in mixing with his fellows; he must learn not to fear to express his ideas before them; he must learn to face external situations and see them through.

As something of an illustration of what is necessary if difficulties of this kind are to be overcome, let us revert to the three cases just cited. In the last case discussed, it was impressed upon the student that the cause of her fear did not exist in any immediate situation, but that her present reactions were the result of childish emotional patterns called into play as habitual responses to situations which resembled her childhood experience. Accepting the childhood situation as the cause, or adequate stimulus, her adult mind perceived as ridiculous the childhood reaction to the adult situation. What remained was, by a process of reëducation, to build the right kind of adult reactions to the adult situation. When she had accepted her fears as mere illusions, she seemed to take a new grip on life. Without any suggestion from the instructor, she at once began to primp a little and changed from a rather drab figure into an attractive person. She was to be found talking, sometimes even flirtatiously, with the masculine members of the class before the meetings were called to order. From that time, too, she never had to sit down before she had concluded her speech, and she gradually

developed into a fairly expressive speaker, holding the interest of her audience very well.

The young man whose aunt would not let him play marbles had the basis of his difficulty explained to him, and the advice given him was in some respects similar to that given in the preceding case. As a means of forcing him to mix with others, he was advised to join a college fraternity. Working out the matter for himself, he procured a part-time position teaching younger boys, to force himself to face situations. Improvement began to manifest itself at once. His relation towards his audience became friendly, intimate, and free; all his attitude of superiority disappeared, and his audience learned to enjoy both him and his speeches.

The second case above (that of the only child) in a year's time, under much the same rather superficial treatment, showed practically no improvement. She had been too long without any companionship, without any real play, for her to adjust herself in a short time. Unlike the other two, she was not sufficiently in earnest about learning to speak to make the effort necessary for accomplishment. Even had she been in earnest, the daily services of a skilled psychologist over a long period of time might have been necessary in her particular case to make even a partial adjustment.

Adjustment by wholesome compensation.—In this discussion no attempt has been made to list all the causes of social difficulty or to define all the difficulties, but rather to show what often lies back of the worst cases of platform non-adaptability. There is a host of such causes, some of which may have as their basis a real physical handicap. When this is true, one needs to compensate for one's lack by the cultivation of other compensatory qualities. That this is thoroughly possible has been demonstrated again and again in the experience of the writer by men whose bodies were crippled and misshapen in a manner that was almost repulsive. Yet, through appealing qualities of

good nature and friendliness, they made all who came in contact with them forget the physical handicaps.

In practically all cases where one feels inferior, the normal emotional tendency, conscious or unconscious, is to try in some way to compensate. Often, for example, the business man who feels that he has not been as well equipped by education as his colleagues and his rivals endeavors to compensate for it by greater industry. Likewise, a person who feels intellectually inferior may often achieve real brilliance through the effort he makes. This tendency can be made a real instrument of achievement, if one consciously and intelligently coöperates with it. It is a great asset, if it is directed to industry, hard work; but a shortcoming and a danger if it turns to the realm of fancy for expression. If the person with a real or imagined deficiency compensates by mere fancied greatness, only fancying himself to have the qualities he lacks, never seeking consistently to develop them in action, the compensatory tendency, instead of strengthening him, weakens him more and more the longer it is indulged in.

The important procedure, then, in remedying any real deficiency is to strive to develop the desired quality or other compensatory qualities. If, as the result of unfortunate early experience, it is only imagined, the person should endeavor to dispel the illusion by bringing into conscious understanding the real cause. In any event, he must face through to the finish those situations which he feels incompetent to meet. The real meeting of the situation and the confidence inspired by it will give him strength and courage for the next attempt.

One important thing he has to guard against is overcompensation. That is, in an attempt, conscious or unconscious, to show that he is not inferior, he may impress others as having the attitude of superiority. Feeling that he is unpopular, in an attempt to become popular, there is danger that he may overdo it, so that others will feel a superficiality in him. The more the attempt at remedy

becomes conscious and active, the more one is apt to maintain a balance and not overcompensate.

Application.

If the student will make the effort to put into effect the ideas advanced in the first part of this chapter, he should overcome his initial difficulties, in general, very rapidly. If he cannot get used to the audience situation after a fair amount of experience in speaking and a fair trial of these principles, he should follow in one degree or another the advice of the latter part of the chapter. The succeeding chapters of the book should all furnish him additional ideas for overcoming his speaking limitations.

PART TWO

CHAPTER III

THEORY OF EXTERNAL BODILY CHARACTERISTICS

“AM I apt to look foolish and awkward when I get on the platform?” is the question that any beginning speaker is likely to ask himself. A good part of his initial dread of facing an audience is based on a lack of knowledge of what the platform really requires. For example, he has probably heard that the speaker must make gestures and must not appear stiff, and that is about as far as his knowledge goes; yet, unfortunately, many persons speak for years without any better comprehension of the matter. With only a vague idea of the need for gestures, they cultivate arm movements, often with no idea of the reason for them or of their relation to the whole business of speaking. The person who approaches the matter in this haphazard way is liable never to use movement effectively, but, instead, to handicap the expression of his ideas by his movements rather than to aid it. There is a philosophy of the externals of bodily expression which must be understood if one is to be effective in delivering a message to an audience. It involves the whole of the speaker’s external appearance on the platform, and the relation of his movements to his ideas and emotions.

Winning Favorable Acceptance.

The speaker who thinks of his platform relation with his audience only in terms of posture and gesture is apt to overlook many of the essentials of platform requirement. He may fail to realize that through all the impres-

sions of his character, of his mental attitudes that the audience gains from his bodily attitudes, he will win or lose their approval. To be influential, a speaker must win a favorable acceptance by his audience. It must like him; it must look to him as its guide in either ideas or conduct. Unless, at some time or other during the course of the speech, it does this, the speaker cannot be influential. He can never afford to forget that his audience *must like him personally*. This means that there must be little about him to cause an unpleasant reaction in the people who see and hear him, and much to cause a favorable one. If the listeners do not like him, they are very apt not to like his material. If he has characteristics which irritate, annoy, or offend them, they are very apt to "take it out" on his message. It is too much to expect that any speaker at all times will win the favor of all the members of his audience, but, if he is to succeed as a speaker, he must expect to have the greater number accept him. In this regard the reader might well ask himself if people ordinarily like him, if they react in a friendly manner towards him. He will profit in the beginning by looking deep into his own character and personality in an effort to determine truthfully if he has qualities that are unpleasant to others. He must face facts and then set about to change those qualities which are objectionable. We may call this change the "development of good speaking-personality." Almost every one has already likable qualities, some persons more than others; yet almost everybody can profit by some changes. The purpose of the following discussion is to aid in the process of self-examination and to give constructive methods of developing likable characteristics. Neither in emotional attitudes nor in muscular and nervous activity of the body can one afford to offend; that is, the emotional attitudes must be pleasing, and the muscular and nervous activity of the body must be such as will put the audience at ease, yet keep it awake.

Friendliness.—Of all the qualities of personality, to

which one would you say people generally respond most fully? Is there anything which stimulates liking more than friendliness? The genuinely friendly smile inspires confidence, thaws hostility, melts icy opposition, gains a hearing from friend and foe alike. Friendliness is irresistible; it begets friendliness in return. It breaks down barriers of opinion and prejudice when nothing else will, often eliciting favorable response from even a hostile audience. While it cannot be expected that it alone will be sufficient to turn an audience of Republicans into Democrats, the *friendly* Democrat is very apt to have his Republican audience hear him to the end. An outstanding modern example of this is ex-Governor Alfred E. Smith, whose manner can almost always be counted upon to gain him a hearing, even from his enemies. The reason people respond so warmly to friendliness is that they feel the one who manifests it is in sympathy with them, understands them, and has considered their interests. On the contrary, when a person is unfriendly, he cannot expect to elicit a favorable response from those he addresses. If he wants to become an influential speaker, yet has little interest in other persons, little interest in their problems, little sympathy for them in their difficulties, he will do well to change, to try to understand others, to try to sympathize with them, to try to feel kindly towards them. The change must be not superficial, but thoroughly genuine. If superficial, it will be like the smile on the lips of the Greek archaic, which is little more than the corners of the mouth turned up. A genuine friendliness alone will compensate for many other defects of personality.

Good nature.—The person who is friendly will, in all probability, be good-natured. We are, however, more apt to think of friendliness as a pleasant attitude toward other persons, and of good nature as a pleasant attitude toward the circumstances of life. The unfriendly person has a sour attitude in regard to his fellows; the ill-natured person, toward life. It is obvious that sourness of any kind

in personality is unpleasant. Think of the persons you yourself like. Are any of them ill-natured? Most persons are ill-natured at times, but the one who can rid his character of this unlikable element is the man who will find people responding favorably to him; and certainly, of all places, the platform is the last where ill nature should be displayed. An audience expects a speaker to have a pleasant, wholesome attitude towards life, not a sour one.

Soberness might be classified as one of the sour characteristics. It suggests an overserious attitude toward life, and overserious people are, in general, not liked. Overseriousness seems to exaggerate the less happy phases of life, and suggests an interpretation of life that is not very pleasant. There are serious things in life, certainly, unpleasant things; but the normal, well-balanced, wholesome-minded person does not permit them to distort his opinion of life as a whole. An audience, as has been said before, must accept its speaker as its leader; and it can be expected to want its leaders to see the unpleasant things of life balanced by the pleasant, the serious by the joyful. It will consider the overserious person off balance, as not seeing life in perspective.

Superiority.—Of all the unpleasant characteristics, the one which any audience resents most in a speaker is an attitude of superiority. This does not mean that they resent their speaker's being a great man; but they dislike his feeling that he is superior to them. They may realize that he is superior, yet resent his display of the same knowledge. Inherent in each person is the feeling that there is the essence of greatness within himself, and he objects to anybody making light of that greatness. The speaker with the superior attitude does exactly this: he places the members of his audience in the inferior position and hence gains nothing but their hostility. They may listen to him; they may take from him certain ideas; but they will not be materially influenced. The person who would establish a wholesome audience-relationship must

place the audience on his own plane. Through his sympathy with people, through his understanding of their problems and of the qualities of human nature as a whole, he must come to have a respect for all persons and to understand that there are characteristics of greatness in all. It is only upon this basis of sympathetic audience-appreciation that he can hope to establish the right relationship. If he merely simulates an attitude of equality, the subtle attitude of superiority will assert itself in spite of himself, and the audience will dislike him. His only safeguard is to root out this obnoxious thing by cultivating deeper human understanding and appreciation.

Inferiority.—Very often, unfortunately, the reason that a person appears to have an attitude of superiority is that, in reality, he feels himself inferior. In the apparent superiority there is a conscious or unconscious effort to compensate for something which is felt to be lacking, and the resultant attitude is misinterpreted by the audience as conceit. In an effort to show that he is not inferior, the speaker goes to the other extreme, and, as a result, gets a hostile reaction from his audience.

The sense of inferiority does not always show itself in this way, but often in a shy, cringing, reticent, fearful attitude. Only too often, in such cases, there is no real inferiority, but merely an unfortunate mental slant, which causes the person to seem genuinely lacking. Such an attitude on the platform is disastrous, for, if anything worthwhile is to be accomplished with an audience, it must respect the person addressing it. It may pity the one who is shy and afraid, but is not apt to respect him or to accept him as its adviser or leader. Any sensible person is likely not to feel fully competent to speak in public, and for him to have a little of this feeling may be wholesome, and a genuine spur to achievement; but to permit it to dominate is to court failure. If the student feels himself to be inferior, he will do well to refer to the latter part of Chapter II, which has to do with the adjustment

of emotional difficulties. He should analyze himself to determine if he is really inferior. Only too often our feeling of inferiority is due to a comparison of ourselves with other persons, on a basis that is unfair to ourselves. We compare our weak points with the outstanding good points of others, neglecting to consider that they have their weak points also, and we our strong. If the inferiority is only imagined, it is well for the student to get a good treatment of the *inferiority feeling*, or the *inferiority complex*, in a good psychological work on the subject, and make an effort to apply to his own case the remedy therein suggested; or, if he can get the help of a psychologist capable of handling such problems, so much the better. If the inferiority really exists, he must, as suggested in Chapter II, make the effort to develop the characteristics that he needs or those that will compensate for his lack. In any case, he must overcome any external evidence of either inferiority or superiority if he hopes to win a favorable reaction from his audience.

Appearance of weakness.—There is something about radiant good health which is very attractive. People in general may tolerate the weak and the ill, but they will rarely be attracted to them; so it is much to the speaker's advantage to have the appearance of health and strength. Often a person thoroughly healthy will, in some characteristic, have the appearance of weakness, perhaps a flat chest, a sagging, listless manner, or a negative bearing. Therefore, if a person is stoop-shouldered or flat-chested, he will do well to cultivate the appearance of strength by straightening out his back and shoulders and by developing his chest. He can raise the bones of his chest by physical exercises and deep breathing, and can straighten his spine in the same manner. If he anticipates having to address audiences over a period of years, he is very foolish not to remedy physical defects which may help render him displeasing. If he is actually in bad health, he had best remedy the condition by medical advice and hygienic living.

Putting the Audience at Ease.

In addition to winning the favorable response of his audience by the bodily expression of wholesome emotional attitudes, the speaker must consider a more physical reaction. Concentrated as they are upon him, the auditors tend to react muscularly to any muscular activity of his body; to a certain extent, they set their muscles in response to his own. They tend to become tense when he is tense, nervous when he is nervous, fidgety when he is fidgety. When he is muscularly at ease, he puts them at ease; he induces a feeling of freedom in their muscles. In this kinæsthetic audience-response lies the basic reason for the speaker's cultivating habits of ease and grace. It is difficult for an audience consistently to react favorably toward a speaker who is restless, nervous, or fidgety, for he makes them nervous and restless; or, if they attempt to fight against reacting muscularly to him, they are apt to become irritable. Improper or random bodily activity causes friction, and there should be as little friction as possible.

It is a handicap to the speaker for still another reason. Inappropriate activity becomes obtrusive; it attracts attention to itself and away from the ideas that are being expressed. A speaker may play with his fingers or with a ring on his finger, paw the edge of a table or gently drum on it, repeatedly put his hands into his pockets and pull them out again, pace back and forth, and shift constantly with a pendulum-like movement from one foot to the other, or repeatedly lift himself from his heels to his toes, or he may hold all of his body rigid, except his head, and rotate that from side to side or move it backwards and forwards. The writer knew a young man with large double-jointed fingers who, when he addressed audiences, placed the ends of the fingers of one hand on the table holding his glass of water and, with a crawl-like movement, worked the hand back and forth. The double-jointed accomplishment gave

the whole the effect of a very large centipede crawling about, and the audience would watch the gruesome procedure, fascinated. A woman, too, who spoke to public gatherings about once a week had, besides other fidgeting, restless mannerisms, the nervous habit of scratching herself while talking. In addition to its power to divert, this habit, unfortunately, used to make the audience itchy. Now, since such obtrusions divert attention from the ideas expressed, and since the success of the speaker naturally depends upon undivided attention to his thoughts, it can readily be seen how unfortunate these obtrusions are, and how necessary it is for a speaker to cultivate that bodily control which will prevent him from interrupting his ideas by random movement, and that ease which will put his audience at its ease.

Ease.—The person at ease seems free, free to move, free to express himself. Ease, therefore, is not merely a bodily characteristic, but a reflection in the muscles of the attitude of mind. It is difficult, if not impossible, for a person to appear outwardly at ease when his mind is disturbed or full of fear. Ease seems to express itself as assurance, confidence, as if the speaker were saying, "I have no dread of this job; I have no fear of the audience or of myself. I am confident that what I do will be acceptable. I have no fear of awkwardness. I have no fear of being ridiculous. I am so confident that the right habits which I have developed will take care of my bodily expression that I can forget all about that part of my speaking." The knowledge that he can rely on the right habits of action gives him much the same assurance that correct dress gives the person going to a reception—an assurance that has a definite social value. It frees the mind of any feeling of insufficiency in this regard, and yields a confidence which colors all the elements of the experience. Dress the awkward, backward college freshman in evening clothes that become him, that put him in the class of the best-dressed, and you may be surprised at the flow of his con-

versation and at the way in which his awkwardness slips from him. On the contrary, force the average person to go to a dance dressed worse than his fellows and notice how ill at ease and how retiring he is. He cannot free his mind from thoughts of his insufficiency. His fellows at the party, too, may likewise be made somewhat ill at ease because of his evident embarrassment. Much the same situation holds true on the platform. If the speaker knows that he has not developed the habits that will reflexively take care of his bodily attitudes and movements while speaking, he has no assurance that he will not appear to a disadvantage; he can have little confidence that he will not divert attention to his body and away from what he is saying. He is not, therefore, in a position to forget himself. Like the poorly dressed man at the party, he is apt to feel more retiring than communicative and may wish he could escape the whole situation rather than go ahead with it.

If one is in this position, what can one do about it, how remedy it? What would you say to the man at the party? Would you not say that the easiest way out for him would be to get the right clothes? The easiest way out for the speaker is the same: to cultivate the right habits in order that the externals of speaking may be taken care of automatically.

When one is at ease, one's muscles are well relaxed, yet not too much so. There is in such relaxation a certain readiness for action, which is spoken of as *tonus*. It is the relaxation of the boxer just before he strikes, or of the fencer just before he parries or lunges. There must be no tension. With tense muscles the boxer would not be able to strike quickly, nor could the fencer avoid being "touched" before he could parry. With the entire muscular system in this state, a person is most ready to act and react. If he is overrelaxed, he is too inert for quick response, or for any response.

Partly inhibited movement.—What prevents many per-

sons from being at ease is the domination of fear—fear of facing the audience, fear of moving, fear of expression. When the speaker is influenced by fear, even if he does move, his movements tend to be ungraceful, for he generally moves incompletely. He may give a quick jerk of the hand or start to move his arm, become conscious of the fact, and only half complete the gesture; or he may remain chained to one spot throughout an entire speech. He may dig his hands into his pockets and keep them there, clutch them tightly behind his back or in front of his body, thus shackling them. If any impulse to move does come, he is not free, and the impulse passes before he can loosen his hands. Until a speaker can free himself of his fears, there is slight probability of his learning to move appropriately or of his gaining that ease in expressing his ideas in movements which will give them emphasis. Where there is ease we do not find gestures partly executed and partly inhibited; the speaker moves completely, with abandon, with freedom, almost carelessly.

Grace.—Another quality of good external appearance is grace. This might be characterized as the æsthetic in posture, embracing those qualities of position and movement which, through their perfect balance and coördination, are pleasing to an audience. Ease and poise are essential to grace; they are a part of it. Though any distinction made between them may seem arbitrary, yet grace may be defined as that bodily adjustment, control, balance, that coördination of the various parts of the body to one another and to the ideas expressed that renders all attitudes harmonious and beautiful. The auditors will not be conscious of this coördination as graceful; nor does one want them to pay attention to one's external appearance. What is important is that they react with pleasure to the speaker, and that their own muscle-sets respond to the ease and grace of his.

It must be understood from the beginning that it is not an easy matter for everybody to gain this quality of

grace. A fair percentage of healthy persons have it naturally. Others have developed motor habits in which grace has little or no part, and for them to change is often a considerable task, requiring not only a few weeks or months of effort, but years. Many public-speaking teachers feel that they are falling short because they fail to develop grace of position or movement in all their students. How can they possibly expect, in the two or three periods a week, of the twenty-six to twenty-eight weeks of a college year—or in two or three years—to undo all the mechanical development of twenty or more years? Where the student is decidedly ungraceful, so that the deficiency cannot be corrected in a relatively short time, training in bodily habits, quite apart from training in speech, is recommended. The young actor who finds he lacks grace, if he means business, goes to a gymnastic-dancing school, or a ballet school, perhaps also takes up swimming and fencing; and, if he keeps at these long enough, he will eventually acquire grace, for, particularly in dancing, he is working in the great art of controlled, coördinated, beautiful movement. There is no royal road to the acquirement of grace. The whole body must be retrained, reeducated.

It may be objected that such extraneous training is all right for the young actor, but calls for too much time and effort from the speaker. It is true that to-day public speaking is, with most of us, more or less incidental to the practice of some other profession. The actor is preparing to be a great actor and nothing else. We are preparing to become the business man, the doctor, the lawyer, and in addition to that the speaker, and so can give only partial attention to the speaking job. Yet if any real deficiency in speaking is going to handicap a person in the practice of his profession, he should, at some time, make the effort to remedy it by the most rapid and complete means possible. A person can get along without grace on the platform, providing he has strong compensatory characteristics. However, he can always get along better with it.

than without it. If the lack of it is a distinct handicap to him, he should engage in a form of sport, recreation, or athletics that will develop it.

Since the words "grace" and "æsthetic" are used, it will be well to do away with an impression that may leave the reader laboring under a delusion. By "grace" is not meant something that could be called at all "ladylike," unless the speaker is of the gentler sex. What is meant is illustrated by the manner of the most perfect basket-ball player or the trim boxer; it is that which makes us like his "set-up," perfect balance, perfect muscular coördination.

Keeping the Audience Alert.

One of the major tasks of the speaker, a matter that must be considered in relation to almost everything he does, is that of keeping the audience alert, maintaining its attention. Part of this is a compositional matter which will be discussed in Chapter XVI. The part with which this chapter is now concerned is a bodily matter. It has again to do with the bodily reaction of the listeners to the bodily attitudes of the speaker, his gestures, his movements on the platform. It stands to reason that if a speaker is to keep his audience awake, he must be awake himself. Now, this being awake is, in a large part, a muscular matter. It goes without saying that the speaker must be interested in his subject; but, in addition, he must show that interest muscularly. An alert, energetic, bodily expression is one of the foremost characteristics of good personality. A *Saturday Evening Post* article written a few years ago by the magician Thurston deals in part with this subject. Mr. Thurston is one of the foremost entertainers in America, and the qualities which he finds audiences demanding of an entertainer are much the same as those which must be developed by the minister for the pulpit and the lawyer for the courtroom.

Mr. Thurston says that the magician has as difficult a time as any entertainer in getting from his audiences the kind of coöperation necessary to make his performance successful. People come to the theatre, he says, knowing that they are going to be hoodwinked, yet determined to detect his tricks, and resenting the fact that they can be duped. His job is partly that of making them actually participate in it as in a game. In order to do this he must make them like him. The experience of this seasoned entertainer supports our thesis that the audience must react pleasantly to the speaker. Thurston names friendliness and vitality as the two outstanding qualities which win an audience. Speaking of how he occupies his time before making his first appearance, he says,¹ "I am prancing around on my toes and swinging my arms like a man trying to get warm; it is my way of gathering physical pep for my entrance. I am oblivious to every other thing in the world except the vital things required of myself at this moment—that is a psychic trick I have learned through experience."

This necessity for animation is recognized by various classes of persons who appear in public. Some actors and speakers make a practice of doing deep breathing and of stretching all the muscles by other exercises. The solo dancers of any great ballet, even the stars, make a habit of appearing in the theatre an hour and a half or two hours before the beginning of each performance in order to go through certain technical exercises to get their muscles supple and alive. Some actors take hold of the ladder which leads from the stage to the "flies" and shake it to waken themselves muscularly.

It is advisable, if the speaker can conveniently do so, to relieve his muscles of all tension and wake himself up by some sort of simple exercise just before speaking. If he is in the auditorium or seated on the platform for some time before he speaks, then about the only recourse he has

¹ *Saturday Evening Post*, March 27, 1926, p. 124.

is to try to feel alive mentally and impose the feeling upon his body. When he steps forward to speak, he must feel brimful of energy, yet be the rider holding the reins of the high-spirited horse, not letting it run away with him through fidgeting and restlessness.

Restlessness is sometimes confused with animation. One may think that one must indulge in a great deal of movement in order to appear vital. Animation is not that at all; it is a matter of alertness. It is a reflection in the muscles of the mental interest and enthusiasm that is held by the speaker towards his subject. It is bodily enthusiasm; it is the joyful participation of the body in the communicative process. The fidgeting person cannot be called animated, for with him energy is merely dissipated. Animation is energy controlled, held in check, directed.

Bodily Expression of Meaning.

Many persons move inappropriately because of wrong conceptions of movement, as mentioned in the beginning of the chapter. They do not understand its place in the entire speaking process. They may think of gesture as an ornamental accessory rather than as an integral part of the expression of thought. Two grotesque illustrations of such misconception are the cases of two high-school students, one a boy and the other a girl, entered in the semifinals of a big oratorical contest. The girl failed from almost the first words she uttered, for her opening salutation of "Ladies and Gentlemen" was ornamented with gracefully executed, well-planned gestures, one for the ladies and another for the gentlemen. A titter ran through the audience. No wonder. From beginning to end, there was a well-planned gesture for every sentence. A long sentence would be adorned with several additional aesthetic dance movements. The trouble was that there was no relation between the ideas and the gestures. Consequently, there was continuous unrest and hilarity among the au-

ditors, who found the movements so obtrusive that attention to the ideas was, really, practically out of the question.

The boy, from his opening words, exhibited the combined emotion supposed to have been expressed by Demosthenes, Patrick Henry, Daniel Webster, and W. J. Bryan upon all the great occasions of their most celebrated speeches. This emotion he put into dynamic action, with gestures so vehement that, with his first words, he almost lost his balance. The audience roared from start to finish. Had anyone planned a travesty upon the worst kind of public speaking, he could have achieved nothing more effective than this very sincere and enthusiastic young speaker, who was doubtless heartbroken at the response he evoked. The matter for regret was that both these young people had been drilled in those speeches by teachers in whom there could certainly have been no wholesome conception of what speech should be, either on the public platform or away from it. One can well imagine with what loving care they had been drilled in superficialities. Their error illustrates a mistaken application of movement only too common, although in a slightly lesser degree, with a vast number of ineffective speakers.

Movement and gesture, when spontaneous, are not distinct, separate, bodily characteristics, but are, primarily, manifestations of thought and natural forms of its expression. Think how the child expresses its wants and its emotions before it can make any use of articulate speech. When it desires a colored toy, it does not think whether it should ask for it with the hand prone or the hand supine. It expresses itself, and the bodily mechanism takes care of that. If it wants to repulse the attentions of another child, it does not have to think that it must push its playmate away with the palm of the hand. In anger, it clenches its hands, stamps its foot, and shows its feelings in every muscle of its little body. It shows displeasure in a pouting which is not of the face alone but of the entire body. What

is this but speech? Frequently, such movements in the child are accompanied by an attempt at vocal speech, but the parents apprehend through the movement more than through the sound. Nor is this spontaneity natural only to the child. The same mechanism which expresses so thoroughly and gracefully the feelings of a child is not atrophied in the adult, but will, if given the chance, express his attitudes as spontaneously and as appropriately.

Relevant bodily movement is a part of *speech*, for speech is not merely the spoken word; it is thought, word, and bodily activity. When movement is not a part of the other two, that is, when it is mere fidgeting or adornment, it will always be inappropriate and obtrusive. When it is appropriate, that is, a relevant part of his speech, the speaker will at the same time be expressing emotionally in some degree how he feels towards what he is saying, expressing his own attitude towards his ideas; he will be feeling interested, enthusiastic, anxious, grieved, sympathetic, determined, angry, repelled, and so forth. Therefore, the reason for a person's expressing himself inappropriately very often is that the motions he is going through in no way accord with his thought-attitude. If he will make an effort to feel more intensely what he is saying and try to express himself muscularly, he will have the basis, at least, of appropriate movement. Instead of seeking to find where he can put in this or that movement, he will do well to cultivate expressing himself with his entire body, so that, if he is graceful and reasonably free of inhibitions, he can call into play a bodily mechanism which itself takes care of appropriateness.

Even a very active speaker may often leave an audience entirely unaware after an hour of talking that he has gesticulated at all. A man who had heard William Jennings Bryan in his best days was asked by a friend interested in speech if Bryan had used many gestures. After thinking for a few minutes, he replied that he could not recall. Now, Bryan was an unusually active speaker, his

body and hands moving almost all of the time, and the reason that the gestures were not remembered was that they expressed Bryan's ideas and were never perceived as anything separate. This is the ideal use of body in speech.

Since movement and gesture are an integral part of the expression of thought in speech, it will be readily seen that, besides the weakness of *inappropriate* movement, there is an equally serious mistake a speaker can make, that is, the one of not moving at all. There is an old saying, "Tie a German's hands and he cannot speak," which has more than a grain of truth in it, though applicable not to Germans alone. Woolbert says it is true of all alert men that, because of the relationship of movement to thought, if one inhibits their muscular participation, their speech will suffer.² For one thing, it will be robbed of its emotional aspect. Although a speaker may, through his voice, show something of what he feels, he will find difficulty in doing this if he has tied himself up muscularly, for the vocal mechanism, being a part of a larger glandular, nervous, and muscular organism, is restricted if the whole is restricted. Tied up as he is physically, he will find it practically impossible to express himself clearly and completely. It is to be noted that speakers who are tied up physically are, as a rule, arid and colorless in their ideas.

Occasionally a speaker will become stark with fear, or all ideas may leave him and his mind become a blank. When anything like this occurs, a practical application of his knowledge of the relationship of thinking to movement may save him, overcome the fear, and get his mind following its course of thought again. The thing for him to do is to start to move, walk if necessary, get his body active. He will find, generally, that when fear overcomes him in this way his body is rigid. Breaking up the rigidity by movement may save the situation.

² C. H. Woolbert, *The Fundamentals of Speech*, p. 74.

Bodily Emphasis of Ideas.

Perhaps movement is most vitally used when employed to emphasize ideas, for without bodily expression it is very difficult for a speaker to show the distinction between his more important ideas and those less important. The voice has its part in this, but is not generally very effective if separated from bodily attitude and movement. The emphasis in voice and movement together calls attention to the fact that the idea under discussion is a paramount issue.

Forming Correct Habits of Posture and Movement.

While most persons who do speaking or who intend learning to speak will admit that appropriate movement is a good adjunct to speaking, many, as far as their own speaking is concerned, will dismiss the whole subject with the statement, "It is not natural for me to make gestures." One might say in answer, "It is not natural for you to swim, yet the average person can learn to swim." For that matter, it is more natural, as has been shown through the analogy of child-movements, for persons to speak in bodily movement than it is for them to swim. When a person makes this assertion, what he means is that it is not *habitual* for him to make gestures. It becomes natural to swim after one has cultivated right habits of balance and movements in the water. In the same way that it is not necessary to learn to swim, it is not absolutely necessary that a person learn to speak in public; but, like the person who prepares himself against drowning, one who intends to make a partial profession of speaking must learn to adapt himself to the laws which have to do with speaking. As with swimming, this involves patient practice, trial, error, repetition. He can no more resign himself to his incapacities and yet learn to speak than a person, so resigning himself, can learn to swim. The "It is not

natural for me" is a resignation to inertia in most cases, rather than any real incapacity. A person bent upon doing effective work in public speech will realize that he can overcome most of the difficulties of bodily expression if he will only make an effort to develop the right habits, arranging a system for the regular repetition of the characteristics he would acquire. It is found that many students who fail to make any progress in this give no thought to movement and bodily attitudes between the occasions of their classroom speeches. All of their practicing is done on the platform. This is a mistake. In the first place, the interim between speeches is too long to allow for the frequent repetition essential in the cultivation of new habits. In the second place, the platform is not the place for initial experiment in movement, but rather for the most finished performance of which the student is, at the time, capable. It is the place of practice for the completely synthesized aspects of the speech, not for its individual characteristics. It is no place to practice preparation of material, the use of voice or of movement. These should be practiced in private.

If they are employed effectively, good posture and appropriate movement ought to become habits of life, rather than habits of the platform, and in the cultivation of such habits the speaker should take advantage of every opportunity that he has to stand, or every opportunity to move, of standing and moving properly and gracefully. Waiting for a train or bus, standing in line in a cafeteria, and upon all the other occasions of standing, he should see to it that his bearing is such as would render him at ease in the presence of an audience. Upon every occasion of speaking, private conversation included, he should avail himself of the opportunity of expressing his ideas with the body as well as with the voice.

If he encourages the use of hands, arms, and the rest of his body every time he speaks, he will be freeing himself for bodily expression on the platform. In conversation,

naturally, he must not overdo this, if he would avoid becoming ridiculous. The important thing is that correct posture become the only kind of standing, and that expressive movement become a part of all speaking. The regular practice of such exercises as are furnished in the following three chapters will, where needed, hasten the process. These three chapters have to do, specifically, one with posture, another with gesture and movement, and the last with platform conduct.

CHAPTER IV

POSTURE

“Equal-Balance” Position Undesirable.

SOME of the less recent books on public speaking advise the speaker to stand with the weight of the body equally divided over the balls of both feet. The more thorough contemporary writers have departed entirely from this idea, and advise that the weight be supported over the ball of one foot at a time, with the other leg relaxed and merely assisting in maintaining the balance. One trouble with the equal-balance idea is that it always gives the appearance of stiffness. As a matter of fact, it is not a position of ease. In the second place, it makes movements of the feet difficult. When both feet support the weight, the speaker is practically rooted to the floor, and, before he can change his position, he has to get the weight definitely on one foot or the other. If he is already in such a position, he can, obviously, move with less difficulty. Another argument against the equally divided position lies in a physiological fact that where you have too great muscle tension you have the blood supply and the nervous energy somewhat inhibited, with a consequent accumulation of toxins in the body, and so a possible dulling—even though slight—of the faculties. During the war, soldiers were known to topple over in a faint when kept standing “at attention” too long—strong, healthy young men; and being “at attention” is simply the “equal-balance” position slightly exaggerated.

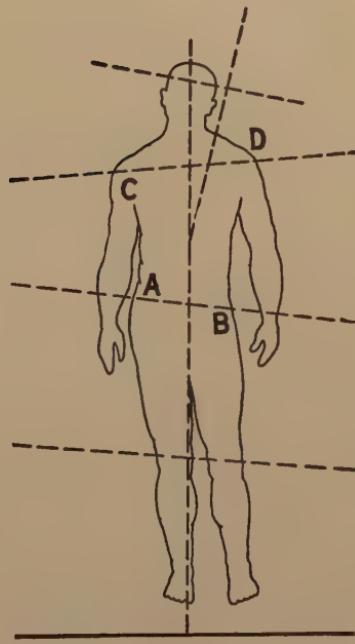
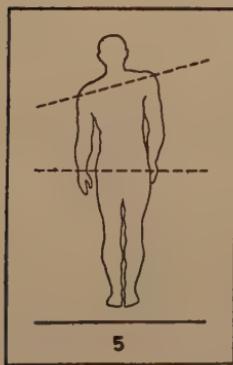
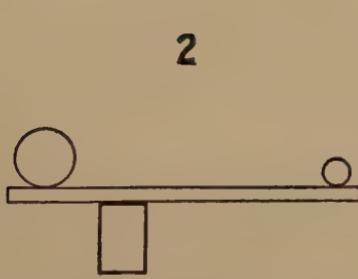
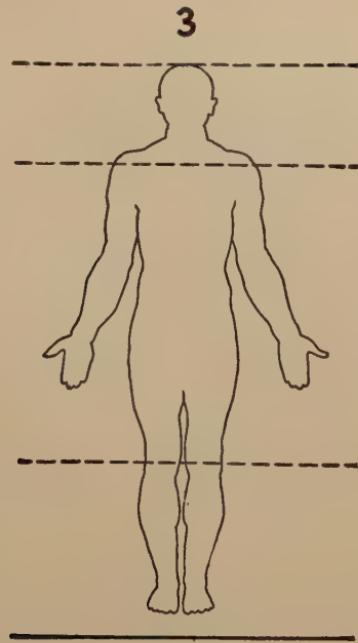
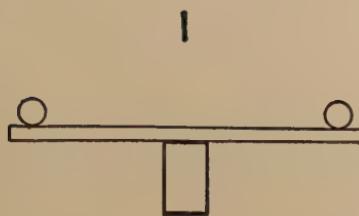
The most vital argument against the position is that it is practically never pleasant to look at. It is essentially

out of accord with the canons of posture in the fine arts. There are three arts which, more than speaking, have to do with the pleasing in posture. One of these is the dance, which we shall eliminate from the discussion; another is painting; the other, sculpture. A knowledge, then, of the laws of bodily grace in sculpture and painting furnishes definite standards that can be used by the student of speaking. These arts deal largely with the human body at its best, and, beauty being the aim, the body is generally represented in those attitudes which will show it off to the best advantage. But rarely, if ever, will you find an outstanding figure in a work of art in the "equal-balance" position. Were it a position pleasing to the eye, the sculptor would use it. (An exception is the use of a figure on its toes in this position, generally holding aloft or helping to support a large object.)

Principles of Balance in Painting and Sculpture.

What principles, then, can we take from this art which has more to teach us of bodily position than any other? The sculptor, as you know, has, during his training, studied the anatomy of the human body, not in the same way that the physician studies it, but that he may have a thorough knowledge of its structure in order to reproduce it from memory. His study includes the balancing of one muscle against another, of one part of the body against another. He knows exactly how the bones and muscles adjust themselves in response to any position or change of position. He learns that the body he studies is a marvelous mechanism of adjustment; that, if not inhibited, it will always establish, of its own accord, a graceful balance between all its parts in almost any position; and that it shows off to the best advantage when well poised and at ease. Seeing that in tension and stiffness are inharmony and ugliness, he avoids the ill-balanced and displeasing, unless his express purpose is to reproduce ugliness.

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He learns that there are certain principles of the standing position which have to do with adjustment, ease, and balance. The chief of these may be compared to that of the teeter or seesaw. With the support in the exact center (see Diagram 1) of the teeter, two objects of equal weight would have to be placed an equal distance from the center to establish a balance. If one arm is, however, shorter than the other (Diagram 2), a heavier weight will have to be placed on the shorter arm than on the longer to maintain the balance, and, as the one arm is lengthened, the weight on the other has to be increased. This is a law of adjustment in weights, and it applies to the body in its changes for the reason that such changes are, in large part, shifts in weight.

The body balances the weight of one part against the weight of other parts, and it does this automatically, if one is endowed with a certain amount of grace and is free of fears regarding movement. When the body is standing erect with heels together and shoulders and hips level—the “attention” position (Diagram 3)—it is balanced in a manner similar to the teeter with the support in the center and equal weights equally distant. When, however, the weight is supported almost entirely on the ball of one foot (Diagram 4), the adjustment is similar to that represented in the teeter (Diagram 2). The *long-armed* side of the body is that side on which the foot does not support the weight. The *short-armed* is that on the other side of the central support, the central support being the leg supporting the whole. It is as if a plumb bob were dropped from the center of the chin directly to the center of the ball of the foot, and as if all the weight on one side of the line balanced all that on the other.

The most pleasing body-position.—It is found that the human body shows itself to the best advantage when in some—almost any—variation of this position. As a matter of fact, if you will examine the posture of a number of persons, when they are not self-conscious, you will find that

almost all who show any evidence of grace and ease will be standing in some variation of this position. True, many will be found overrelaxed and sagging; but what the examination shows is that the body is most at ease when it adjusts itself over the support of one foot. Out of sixty-seven reproductions of standing figures in a noted collection of Greek sculpture, sixty-six were represented in this way, and only one in any other. There is in the Louvre a well-known Roman figure in marble called the "Roman Orator." He also stands in this position. So does the celebrated statue of Augustus, represented with a scroll in one hand, the other gesticulating, as if he were addressing the Senate.

Other Principles of Balance.

In taking this position on the platform, the beginner should understand not only this law of balance, but also other principles involved. If, in this position, there is the least tension in the shoulders, arms, or about the waist, the body may in some way adjust itself, but as a result will probably not be good to look upon. When one stands "at attention," his hips are even, vertically and horizontally; so are his shoulders. When the weight is adjusted over one foot, the balance is, to a large extent, established through the adjustment of hips and shoulders. The hips are no longer at an equal distance from the center line, but, if the upper body is relaxed, the hip belonging to the central support moves laterally several inches further over and upward, away from the center (see point A, Diagram 4). The muscles about this hip and the muscles of the whole leg are contracted in support of the entire body weight. The hip and leg on the opposite side relax, and this hip changes its position by dropping down and inward towards the center line (Diagram 4, point B). Now, instead of having the hips in a horizontal line, we have them at an angle of from ten to fifteen degrees. In response to

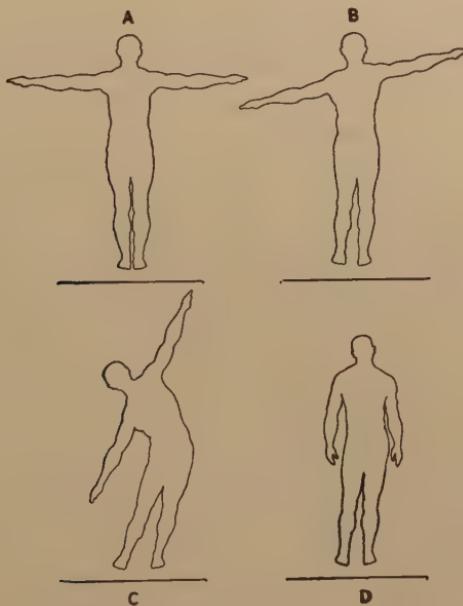
the general adjustment, the shoulder on the weight-supporting side drops down a little at an angle towards the hip that has moved over and upward (C). The shoulder over the leg that is relaxed rises away from the hip which has fallen (D), and the head inclines at a slight angle towards this shoulder. The knee, too, on the relaxed side, drops at an angle a little lower than the knee on the other. The movement of the one hip over and away from the center and the movement of the other inward towards it is the largest factor in balancing the body. When the body is in this position, it has, as you see, changed its character from one of straight lines to one of angles, or really curves (Diagram 4). It is, probably, the straight vertical and horizontal lines of the other position which render it unattractive, since the angle and the curve are always more pleasing for the eye to follow. One thing of more importance to bear in mind than anything else is the adjustment of the hips. If they are not in the proper position, a graceful balance cannot be made.

For persons not used to standing in this way, the cultivation of the habit is sometimes difficult. They will try to make the adjustment by moving the shoulder over, instead of the hip, with an awkward, leaning position as a result (Diagram 5), and the appearance of being about to topple over sidewise. They are found often to be stiff about the waist and apparently unable or unwilling to relax the waist muscles. For such persons the following exercise is suggested:

Exercise.

1. Toe a crack (see Diagram A); feet about seven inches apart; arms extended from the shoulders, at the sides, horizontally; chest brought slightly forward and upward; weight over the balls of the feet.
2. Move the weight definitely over the right foot.
3. With the arms still extended, bend the body sidewise to the left, keeping the weight supported by the right leg and letting the left hang

loosely, at the same time allowing the left foot to move in a lateral line a few inches more away from the body, if it has that tendency (Diagram B). 4. Continue bending, keeping as much of the body relaxed as possible, until the left hand almost touches the left knee (Diagram C). 5. Note the position of the right hip, and, as you slowly rise again, try to keep it as much as you can in the same position, permitting the upper body to be relaxed.



When you are again erect and have dropped the hands to the sides, you will find your body in a slightly exaggerated position of that advocated above (Diagram 4, page 51; also Diagram D). While in this position, test your balance by endeavoring to raise the left foot a fraction of an inch from the floor, swinging it loosely forward and backward without the slightest change in the position of the upper trunk, arms, and head. If possible, observe this in a full-length mirror. If (with a mirror or without)

you find that the raising of the left foot from the floor does change the position of the upper body, then it is almost certain that you have not kept the hips as they were when your body was bent to the left as far as it could go.

When you find you can do the exercise correctly, maintaining a balanced but not an exaggerated position of the extended hip, revert to the starting position, then move back to Position 5, without going through the intervening stages.

Next, go through the whole procedure with the weight on the left foot, bending to the right. When able to balance the weight as well over the left foot as the right, move slowly then from the extreme left position to the extreme right, keeping the upper body well relaxed, though with the chest all the time slightly elevated, and the weight never allowed to move back over the heels. If the weight does become supported by the heel of either foot when the body is in either of the lateral positions, the result is generally an ungraceful position. The hip of the leg supporting the weight moves backwards, and the knee of the other leg hangs forward in a curve and becomes very obtrusive. This position gives the impression of passiveness, or, even worse, of slovenliness; while, on the other hand with the weight over the ball of the foot, the posture appears active.

Alertness through Proper Balance.

Since the speaker should always give the impression of alertness, he should appear neither too stiff nor too inert or comfortable to move; that is, he should be not tense, but relaxed, at ease, yet always seem ready to move. In the positions advocated above, there is a balance of all parts of his body that not only makes him seem ready to move, but renders him actually so.

Variations of Good Balance.

Two other general variations of the posture with weight

supported by one foot at a time are recommended for practice. With the heels about the same distance apart as in the other exercise, place one foot in advance of the other. The rear foot will have to be turned at an angle in order to support the body. Move the weight back over the rear foot, remembering to support the body as far as possible over the ball of the foot. Again the hip will be the large factor in making the adjustment. The front leg and foot should be supporting no weight of the upper body, but should act only as a balancer. If the chest is well forward over the ball of the foot which supports the weight, the position will not appear inactive, though this is a more passive position than those just described. With the weight over the heel, it will be still more passive.

Passive position occasionally useful.—There are times, when the speaker wishes to relieve a tension in his audience, or has some other direct aim—to get his audience at ease, or to create a feeling of informality—when there is value, for a time, in a passive position. To hold such a position too long, however, tends to dull the speaker's sense of active communicativeness and is apt to relax the audience beyond the point of holding its attention.

Most active position.—The other extreme of this position, that of the weight brought forward over the ball of the advanced foot, is perhaps the most active of all positions and is perhaps, also, the position of greatest communicativeness. In this case, the weight is almost entirely supported by the foot in advance, while the rear leg is relaxed. The hip moves forward and to the side, and the chest is advanced well over the forward foot.

Variety in Posture Essential.

While this is the position one has the tendency to take when most actively communicative, it is best not to over-use it. Some teachers advise the constant use of this position throughout the whole of a speech. The main

criticism of such advice is not on the ground of its suggesting the use of this position, but on that of its suggesting the use of *any one* position throughout a speech. No matter how graceful and active any one particular platform position may be, the adherence to that alone is bound to result in monotony. Holding attention demands variety, not only in material presented, but likewise in posture. There are times when, more than at others, a speaker needs to be more communicative, more emphatic, or more forceful, in driving home a point. There are other times when he may need to ease up the tension of his listeners, or to freshen up the attention by a yarn of some kind, perhaps by an informal, humorous anecdote. If his body makes appropriate adjustments, it will be almost as fluid in its expression as his ideas themselves, each attitude being in accord with the sentiment expressed at the moment. If we take it for granted that certain bodily attitudes are more actively communicative than others, it seems reasonable that a speaker should not tire out an audience by the constant use of the most active attitude in communicating relatively less important material, but should reserve this attitude for the occasions when he needs to be most emphatic, most communicative. A too active attitude, like a too loud and forceful voice, employed constantly without consideration of the relative importance of the ideas under consideration, allows a speaker nothing to grow to, allows him no elbow room for the expansion he needs as his ideas expand in importance.

Exercises.

In the cultivation of these two forms of position, forward and rear, the speaker should, as in the other exercise, shift his weight slowly and easily from the one foot to the other, forward, back, forward, back. Next, he can combine these with the two discussed above, moving one of the feet, and moving from side to side. He should then practice

holding each position for several minutes, keeping his whole body at ease throughout.

The important thing to bear in mind is that, as far as grace and poise are concerned, it makes no particular difference in which position the feet happen to be, if these principles of balance are adhered to, and if the torso is kept well forward over the ball of the foot. Front or back, side to side, it does not matter. From the viewpoint of communicativeness, there is, however, the consideration mentioned above. The point to be emphasized is this: that the speaker does not need to concern himself about his feet, or where he should place them, if he will but cultivate two habits. One is that of standing always—not only on the platform—in some variation of the balanced positions recommended above. It is only so that a habit can be formed—by standing correctly every time one stands, upon any occasion and in any situation. The other habit one should acquire is that of constantly varying the bodily attitudes to express the constant changes in thought.

Kinds of Posture to Avoid.

Before leaving this question of posture, it might be well, as a sort of summary, to call attention to types of posture that the speaker will want to avoid:

1. The Hitching-Post: heels together, lines straight up and down, attitude immobile, tempting some absent-minded farmer to tie a horse to the speaker, if he happened to be speaking in a public square.

2. The Hobby-Horse: feet wide apart, weight equally divided over them, like a horseback rider minus his horse.

3. The Rocking-Horse: often combined with the Hitching-Post or Hobby-Horse—a rocking back and forth from heels to toes, rhythmically.

4. The Jolly Tar: a pendulum-like rolling from side to side, which might even induce seasickness.

5. The Caved-In: overrelaxed, weight on heel of one foot, knee of the other leg hanging out at an ugly angle, chest hanging in, and whole attitude flabby, as if the speaker might be more comfortable in bed.

6. The Nightmare: tense muscles, haunted, drawn face, efforts to express words throwing the face into ghastly grimaces, suggesting a nightmare; or certainly putting the audience through one.

7. St. Vitus's Dance: fidgeting with the fingers, shifting the shoulders to throw the coat collar up on the back of the linen collar, buttoning and unbuttoning the coat, twitching with the fingers at the material of the trousers, perhaps even hitching up the trousers from time to time.

8. The Shy Rabbit: timid, on edge, looking from side to side, as if seeking an avenue of escape.

9. "I'll Shove It Down Your Throat": superior, egotistic, belligerent, as if to say, "I will convince you whether you will or no"; strained, tense, leans toward his audience, shaking his finger at them—an attitude frequently found in politicians and some college debaters; usual reaction in the audience is hostility and "I'm hanged if you will."

Position of Hands and Arms.

In a discussion of bodily position, the hands and arms should certainly be dealt with. But what needs to be said about them in that connection can be said very briefly. Nature, or evolution, seems to have provided her various creatures with the equipment suitable to most emergencies. She, who has provided the kangaroo with a pouch in which to carry its young, could doubtless have provided man with the apparatus into which to slide, or upon which to hang, or otherwise dispose of his hands, had such disposition been essential. Perhaps she looked forward to the day of vest and pants; but if so, there was certainly a long interim in which the public speaker, unlike the kangaroo, was left unprovided for. Scholars have been unable to

determine where the Greek orator, clad only in tunic, disposed of his hands, and where the Roman senator, vested in toga, hooked his thumbs; not to speak of the Pharaohs of ancient Egypt, or of Adam.

It would seem that nature intended the hands of the speaker, when not employed in expressing ideas, to hang relaxed at the sides. It is true that beginners feel uncomfortable, generally, unless they can clasp these unruly members behind the back or in front, or get rid of them in some other way. In that position in which they are truly least obtrusive, they seem to him most so. The reason for this is that, upon occasions of ordinary life when he has been obliged to stand, he has generally done something else with his hands than let them hang naturally at his sides. Consequently, when he arrives upon the platform, the natural position seems strange and calls his attention to his hands more than there is any real reason for. Nevertheless, any speaker can rest assured that if he will cultivate the habit of letting his hands hang at his sides, without tension, they will be unnoticed by his audience. However, this rule, like all others, must be stated with the modification applicable to all rules governing posture, which is, if the same position of hands or body be maintained throughout, or for too long a stretch of time, it will become monotonous and obvious.

To avoid this possibility and, more important, to express himself fully, the speaker should move. He should use his hands to express, to emphasize, and they should be in the position of repose only when not so used. The use of the hands in gesture will be discussed in the next chapter.

Hanging hands not obtrusive.—In proof of the statement that the hands are not obtrusive when hanging relaxed, let us draw from the theatre, which is even more exacting in the matter of grace than the platform, and which, too, demands of the actors that they avoid diverting the attention of the audience from the matter of major im-

portance. Over a number of years (at least a decade) the writer has observed that the better actors of the theatre, when not using their hands purposively, generally keep them in the position just described. The students in one of America's leading schools of acting, instructed by actors and stage directors, are taught so to stand when in repose.

Rules not rigid.—In advising adherence to this practice, it is not by any means advocated that one should never depart from it. Indeed, there are times when it might be definitely to the speaker's advantage to stick a hand into a trouser pocket or hang a thumb in a vest pocket or arm-pit. That all depends upon the audience, the occasion, and the particular reaction the speaker desires from his audience at a particular time. Upon an informal or frivolous occasion, too much formality in posture and manner might appear out of place. There are times when a speaker might desire to induce an air of informality into the most formal occasion.

Good position through habit formation.—Having made this concession, however, the writer wishes to assert one thing emphatically, and that is, that there is a vast difference between doing a thing deliberately and having to do it because one can do nothing else. While there is no harm in a person's doing whatever he wants to with his hands on occasion, he ought not to have to depend, as a cripple upon a crutch, upon placing his hands in his pockets or holding them behind his back *because he can do nothing else*. And if he does not cultivate the habit of the proper position, how can he avoid this? Letting the hands hang limply at his sides must become more natural to him than sticking them in his pockets. The writer calls to mind the case of a soldier who, after being discharged from the army at the close of the War, discovered that it did not come at all natural to him to stick his hands into his pockets. He had, for almost two years, been constantly in rather formal attendance upon officers of high rank. Putting the hands into the pockets was "not done," and, as a conse-

quence, a new habit was unconsciously formed. Many other soldiers found themselves in the same position, a fact which shows that a person depending upon one position or another is only slave to a habit, and that if he wants to feel natural in a position unusual with him, he has but to form a new habit by assuming the desired attitude repeatedly, until it finally becomes the natural and spontaneous one.

Exercises.

Many persons who let their hands stay at the sides do not appear easy at first; their hands still attract attention. The reason for this generally is that the muscles of the arms and hands are not thoroughly relaxed. To produce complete relaxation, the following exercises are suggested:

Place the hands at the sides. Lean forward. Do the arms swing forward like empty coat sleeves? If not, they are not relaxed. In this doubled-up position, shake the upper body in such a way that the muscles of the shoulders, of the arms, wrists, and hands are shaken violently. Keep this up until they appear to move loosely. Straighten up and see if they swing back like empty coat sleeves. If not, repeat until they do. Standing erect, rotate the upper body in a circle, leaning forward, to the right, back, left, keeping the feet rooted to the floor and permitting the arms to dangle loosely with each new position.

Standing erect again, shake the arms so that the hands swing loosely from the wrists down and up, down and up. Then shake the hands sidewise, so that here it is the fingers that are shaken. When the arms and hands feel slightly numb, give up the shaking, and let them hang at the sides. They should now be thoroughly relaxed, and should feel comfortable. These exercises should be practiced in conjunction with the posture exercises each day.

Relation of Posture to Movement.

The present chapter has had to do exclusively with

something which, in practice, cannot be rightly separated from a more general aspect of speaking, that of bodily movement. Instead of merely taking poses, as might seem to be suggested, an animated speaker is almost constantly changing his position; so posture is with him a liquid, not a solid, thing. And it is by no means suggested that a person necessarily take set positions, but that he apply these principles of balance, of relaxation, and of animation to all his bodily positions, both stationary and moving. A consideration of the general subject of movement will be found in the next chapter.

CHAPTER V

GESTURE AND MOVEMENT

WHILE the greater number of speakers realize that bodily movement takes away from stiffness and aids in other ways, many of them do not understand exactly what to do, or how to remedy their difficulties. To meet this situation, the present chapter is designed to give specific suggestions in the matters of gesture and platform movement.

The Whole Body Involved in Good Gesture.

Where a speaker uses gestures appropriately, it will be found almost without exception that, each time he moves, he moves in every muscle of his body from his toes to the top of his head. An expressive gesture is rarely ever made with the arms and hands without the participation of the muscles of the legs, torso, and neck. A good gesture is of the whole body, never of any one of its members. Whatever may be the value of the old village pump as a curiosity, the movement of its handle in the upright, stolid frame can hardly be considered a thing of grace. The speaker, the lines of whose body follow that of the ancient pump, and who pumps up and down or in and out with a rigid arm, cannot expect to appear any more graceful or expressive. That kind of movement always seems inappropriate, tacked on. It obtrudes because, while it is an effort to express, it does not express enough. It is a too obvious effort to express; it does not blend the movement of the arm into a complete, *natural* bodily expression.

In the same way, many a speaker, having heard that in addressing an audience he should turn first to one side

and then to the other, will stand immobile save for a side-to-side movement of the face and head. This again violates the principle of coördinated, complete bodily movement, and is certainly tiresome and unpleasant to look upon. If the speaker desires to direct his remarks to one portion of his audience, he should face them with his body as well as his head; then when he desires to include another portion, there should be a complete movement, as the entire body is turned in that direction. The movement from the neck up reminds one of nothing so much as a cork bobbing on the surface of the water.

When the legs or trunk are set so rigidly that they have no part in the movement of the arm, the gesture is poor. When the biceps are tight and the elbows are held fast against the ribs, movement of anything but the forearm and hands is practically out of the question. If, in addition, the muscles of the forearm are taut, then only the hands are free. Sometimes, although the muscles of the upper arm are loose and the elbows clear of the body, and though the movements of arms and body may be big and free, the gesture will still be stiff and awkward through rigidity of forearm and wrist. This defect is found very often in those who pay too much attention to the use of the hand "prone" and the hand "supine." Such emphasis upon the use of the palm of the hand gives the palm an importance out of all proportion to its appropriate functioning in expressive movement. The moment the hand is brought into activity as a means of expression in itself, that moment you have, generally, a stiff wrist and a tense forearm. The hand should rarely be used separate from an entire body movement, of which the arm is the main medium, for to use the hand as the focal point of the gesture throws the wrist into a position diametrically in opposition to that essential to graceful movement.

The wrist should, almost more than any other part of the arm, be loose and free in movement. It is an old principle in gesture that the hand should follow the arm in a

graceful curve, as the flag follows the staff. To have tension in the forearm and wrist causes the hand to precede, not follow, and the line of movement is not a curve, but an unpleasant angle. The taut bicep makes an ugly angle of the elbow; the taut forearm, of the wrist; the tense hand muscles, of the fingers.

In gesture, the muscles of the arm should, in general, be as nearly relaxed as possible. The movement should be propelled by the shoulder, chest, and back muscles; and the muscles of the rest of the arm should be used as little as possible.

Defects to Be Remedied Away from the Platform.

To say that the gesture should be propelled by such and such muscles certainly makes the whole matter sound more complicated and artificial than it really is. Obviously, the speaker cannot be thinking about what muscles he is going to use at the time he is speaking, and, at the same time, be giving sufficient attention to the subject of his speech. It is not here advocated that he attempt so foolish a thing. The present effort is an attempt to point out what he must not do, and to recommend that, if he has any of these defects, he remedy them through exercises *away* from the platform.

Exercises.

You have, perhaps, seen men when cold vehemently hurl their arms in a horizontal position around the body, so that in the completion of the position the hand of the right arm hugs the shoulder of the left, and the left of the right, the arms being drawn tightly over the chest. From that position, they are flung outward to the position of the arms held horizontally from the sides, then brought in, in a semicircle, back to the hugging position. Try this. Execute it violently, analyzing the action of the various muscles

involved in the process. You will find that the shoulder, back, and chest muscles are doing all the work, and that the arms, hands, and fingers are well relaxed. You will see that the shoulder leads, that the upper arm, then the forearm, then the hand, and then the fingers follow, until, with the termination, as in the cracking of a whip, the movement is emphasized and completed in the hands and fingers. The practice of this exercise will loosen up the arms, give an idea of freedom in movement, and form some habits in the relative use of the muscles in gesture. Swinging the arms freely in great circles in front of the body will aid in this process. Then, flinging the hands forward from the chest, and back to the shoulders, propelling the movement in the same big, relaxed manner as in the other exercises, will bring one a little closer to usable gestures.

Fling out one hand, saying the word "Stop," as if to stop someone. You notice the word "fling" is used, not "shove" or "stick"; for moving in gesture is really a flinging, not a shoving or sticking, movement. Shoving is cumbersome, heavy; sticking is stiff. Flinging is a free, relaxed expression of feeling.

Repeat with the other hand, putting the whole body into the fling. Throw out both hands with the word "Come!" Similarly, with one arm, then the other, express: "Go!" "Leave me!" "Give it to me!" "There she goes!"

You will notice that when a movement is *flung* out, the tendency is for the hands to move upward to the chest and then out, arms, hands, and wrists relaxed throughout. Express: "Ourselves must we beneath the couch of dust descend, ourselves to make a couch"—"Think!" Make the shoulders do the work and get the whole body behind it.

The student will memorize and practice the following exercise, putting himself in the place of the one making the appeal. The appeal must be impassioned in emotion, voice, and body. The speaker will imagine a large audience before him in three parts, center, left, right. He will endeavor to include the three parts of this audience in his

appeal, moving constantly, in the expression of his feeling, from one part to another. He must feel the appeal in every part of his body and express each part in movement, moving from the soles of his feet to the top of his head. The exercise calls for a wide variety of movement, constant change. The speaker will bear in mind, however, that he is not to figure out any definite gestures or other bodily acts to be hung upon the delivered selection as ornaments for a dance are hung upon the walls of a gymnasium; but he will express himself in spontaneous movement, perhaps differently each time he rehearses it. If differently, so much the better. He will need to exercise care not to overdo his *descriptive* gestures.

I appeal to you, and to you! Will you permit this to continue? Will you allow this evil to approach your very doors, perhaps invade your homes? Or will you not denounce it? Eradicate it? Will you permit this to continue? Will you tolerate it longer? Will you not demand of your officials that something be done? Will you stand by and see helpless children made the victims of those fiends who wait outside the school yard for school to be dismissed, in order that they can give them a sniff of the little white powder which will eventually make them customers to these illegal traders? Customers in chains? Customers without choice but to purchase? Perhaps next year *your* children! At all events, children, little unprotected children! They take their way to school, leaving your protection for that of the school. But who protects them in their coming and going? Who stands between them and those who would manacle them with chains, chains harder to throw off than those of the dungeon, chains so heavy that they prevent their victims from ever standing erect as men and women, but hold them ever with bowed head, dragging them down and down and down, with their ever-increasing weight, until the head is bowed low in the dust of ignominy and shame? Let us free our city of this evil! Let us clear the air of this pestilence! I appeal to you!

Three Classes of Gesture.

Gestures in general fall into three accepted classifications: the descriptive, the suggestive, the emphatic.¹ When,

¹ O'Neill and Weaver, *Elements of Speech*, p. 80.

through bodily movement, one expresses the size, proportion, or shape of any object, endeavoring by this means to make the verbal description clearer to an audience, one is using descriptive gestures. Such gestures are related entirely to images of material objects; the suggestive and emphatic gestures, however, are expressive mainly of emotional attitudes, of emotional reactions to ideas.

Descriptive gestures.—In description, the use of the hands to make clearer the images given vocally is invaluable. “Eighteen inches” becomes much clearer if measured by the hands than if just mentioned as “eighteen inches”; so does “three feet high”; so does any dimension. The difficulty with the use of figures in description is that they are abstract. “Two feet” as an abstract thing may suggest something different to every one of a dozen persons. It becomes the same size to all only when associated with something that can be visualized, either by comparison with the image of a generally familiar thing, or by actual demonstration through the use of the hands. An image of an object of unusual or of unfamiliar shape can be stimulated in the minds of an audience by describing the shape or proportions with the hands. For this, and for still another reason, it is desirable that a speaker make clear everything that he possibly can through the use of gesture. The other reason is that, from the psychological point of view, in order to describe an absent object with his hands, he must generally have a clearer image in his mind of that object in all its details than if he were attempting to describe it only in words. The use of his body in picturing makes the visualization of the object easier for him: he is obliged to orient it, that is, see it somewhere in space, generally just before him. Thus, he shows the size and shape of an object that is present in his imagination, and this makes the transmission of the image to his audience far more possible than if he has in mind only a vague image.

Suggestive gestures.—In life, if anything which repels

us comes too close, our natural tendency is to repulse it with a movement of the hand and arm; if it falls towards us, to push it away. When expressing our feelings through speech, we impulsively put away the repellent idea with a similar movement. This is a suggestive gesture—suggestive in that we respond to *ideas* with movements which, perhaps, in the earlier stages of our development were prompted only in reaction to contact with *physical* things.

Most of the gestures of the actors in the “movies” are suggestive and emphatic, and if they communicate meaning there, why not when associated with words? Their value is in enhancing the meaning. Through suggestive gesture we repel, denounce, put aside, reject, accept, plead, request, protest, and so forth.

Emphatic gestures.—The man pointing his finger at you, seen more or less frequently in street-car advertisements, is using an emphatic gesture. The speaker on the platform who shakes his finger at you, or perhaps his fist, to bring home a point or to make the particular thing he is saying stand out is using emphatic gesture. Sometimes a speaker will pound a table with his fist, or give it one good bang as a part of the vehement expression of his idea. There are countless forms of bodily emphasis of idea.

Avoid Gesture in Picturing the Figurative.

Care should be exercised in bodily expression that one does not try to describe with a gesture thoughts which are figurative or purely abstract. For a speaker when saying, for example, “The moon was shining that night,” to point in the direction of the heavens, would be to make a burlesque comedian of himself; or when saying, “It was raining,” to indicate the falling of the rain; or the wind, with “The wind blew”; or, “His words were like a knife,” to indicate the knife. Many enthusiasts make this mistake. In avoiding it, the rule might be followed, to confine descriptive gesture to the description of material objects or

movements that it is within your power to describe or suggest.

Avoid Gesture When Quoting.

A similar mistake, frequently made, is that of using gestures while reading a quotation from a book, a card, or a clipping. The speaker is giving, when he quotes, the thoughts of someone else, writer, speaker, or poet, and it is out of place for him to adorn the other person's thoughts with gestures of his own. The thing quoted is impersonal; the gesture is personal and expresses the reader's feelings and reactions, not those of the person quoted. When he quotes, the speaker steps aside temporarily and lets another, the person quoted, take his place. For him to express the other's idea in gesture confuses the two, the quoter and the person quoted. Thus, to say, "Patrick Henry said, 'Give me liberty or give me death,'" with the big bodily movement Henry may have used himself, would again suggest the burlesque comedian. It is perhaps for this very reason, because of its artificiality, that declamation has fortunately fallen into public disfavor.

Exception.—There is a difference, however, it is well to note, between a speaker's reading or reciting the words of another, and his giving those thoughts as if they were his own. We can well imagine one of Sandino's lieutenants in Nicaragua exhorting the mob with, "In the words of Patrick Henry, give me liberty or give me death!" and find him expressing his feelings in the full vehemence of bodily movement. In this case the thoughts are his, not merely those of their originator, and therein lies the difference.

Variety.

If there is any one great enemy the speaker has to guard against more constantly than all others, a subtle, pernicious enemy, waiting constantly to pounce upon him and render him impotent, it is monotony. This enemy does

not advance with drawn sword. Rather is his subtle annihilation like a gas attack, stealing about speaker and audience and putting them both to sleep. Gesture and movement, if not varied, may be one of the factors in producing such an effect.

Monotony has not necessarily to do with the quality of what is done, but with the quantity and the variability. No matter how good, how useful, how beautiful, how expressive a thing may be, if constantly repeated without variation, it will grow monotonous. So a speaker may be endowed with poise, ease, and grace, and yet not keep his audience awake, for the reason that he may repeat again and again and again, without change, the same movements. The effect is something like listening to the ticking of a clock or of concentrating visual attention upon the swinging pendulum. Thus, a speaker may express himself very well with one hand, but if he continues to use only that hand and arm, the audience will eventually notice it, and begin to wonder if there is anything the matter with the other arm. Or the repetition of the one gesture, over and over and over again, will eventually begin to prove fascinating to the listeners, if not irritating; and when that occurs, they cease longer to be listeners, but become either spectators or dreamers.

Where there is lack of variety of movement, there is generally partial inhibition; or else bad habits of moving have been cultivated. The one who is addicted to sameness of bodily expression should cultivate versatility of movement. To the methods suggested earlier in the chapter, the speaker might add an effort to express himself constantly in private speaking through a variety of bodily movements. In this he must use discretion, taking care to see that what he is doing does not become obvious to others, thereby causing himself embarrassment. Let him observe how very active people gesticulate in conversation, and let him endeavor to express himself in a somewhat similar manner.

Change of Position.

The great value of variety is its endless capacity to win attention again and again, or to give sufficient new stimulus from time to time to hold the attention already acquired. Moving from one location to another on the platform is a vital element in visual and muscular variety. Its usefulness is much the same as that of gesture. As a matter of fact, it is difficult, if not inaccurate, to treat it as separate from gesture. It comes close to the truth to think of one as a larger, and the other a smaller, expression of the same thing.

Should be relevant.—A great difficulty with many speakers is that, in moving, their changes of position bear no relation to their process of communicating thoughts and feelings to their audiences. They move as they gesticulate; the action is superficial instead of spontaneous. As they move, you can almost hear them thinking, "Now I must change my position." The movement has no relation to the thought; it is not an effort to express. Regarding this very thing, an old stage director used to say to his actors, "Think with your feet!" What he meant was that the thought they were expressing must move them from one spot to another. The idea of movement in the speaker's mind, when separate from what he is expressing, is just as irrelevant as any other irrelevant material, and is therefore distracting and disturbing to his auditors.

The change of position from one side of the platform to the other, or from the back of the platform to the front, or from any one position to another, should be an effort to express something relevant to the subject. Practically anyone can learn to move in this way if he will make the effort.

Affords relief.—When movement is appropriate, such change may be used to distinct advantage. Its principal value lies in its ability to afford muscular relief to an audience. Accompanied as it often is by a pause, it

can offer a momentary let-down of tension, yet demand a new attention for the new phase that is to be advanced. It seems, by its bigness, to indicate a new attack. It suggests a new turn to the discourse. Like the indentation of the paragraph in the printed work, it suggests something fresh, something new.

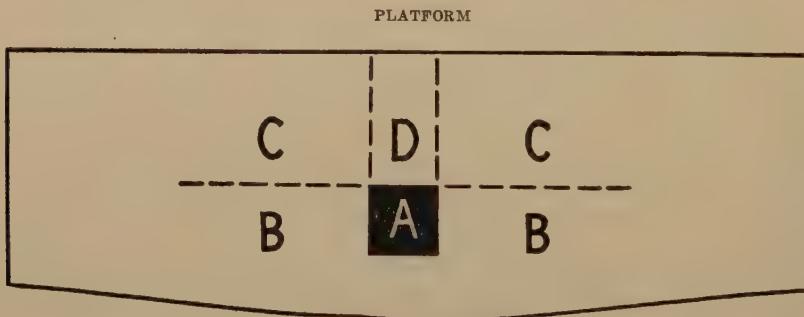
A new paragraph, written or oral, is a new phase of the development of a subject. The paragraph indentation in print is always associated with that newness. And what, it may be asked, is that anticipated newness but variety? For the reason that it suggests change, advancement, freshness, to the reader, it is the custom of newspapers to divide the ordinary literary paragraph into two or more paragraphs, according to the length, because the newspaper man knows that unless that variety is suggested to his reader, the news article is not apt to be read. As an illustration of this tendency, what reader of fiction, in thumbing through novels for something to read, has not avoided one with page after page of solid printed matter in favor of one without any long passages, but made up, rather, of short paragraphs?

There is a decided similarity between the paragraph indentation and the change of position. Where in writing the speaker would begin a new paragraph, he cannot go far wrong when speaking in making some change of location, no matter how slight. He can, with practice, make this a habit, a habit that will be an effort to express in a new way the new thing. The change of position, as an expression of the thought of transition back of it, can aid in making or can itself completely make the transition. If, in bridging the gap, the speaker has in mind the communication of the new development of his theme to his listeners and moves as an expression of the beginning of that communication, his movement is more than apt to be relevant and unobtrusive and yet afford momentary relief and indicate that there is to be a change, that there is to be something new.

Suggestions for Changing Position.

In changing position, the tendency of many speakers is to move only from side to side, in a line parallel with the front of the platform. The trouble with this is that there is too much sameness about it; it allows too little latitude, too little opportunity for emphasis, because it is all on one plane.

Let us say that there are two planes on the platform, a forward and a rear, and let us assume that each of these has a communicative relationship with the audience, or that each has its part in the adaptation of the speaker's material to his audience, or can be made to have. Let us picture the ordinary platform with a small table or lectern in the center, with some space back of the lectern, considerable space on each side of it, and some space in front. Let us imagine a line drawn across the stage just back of the lectern, and consider all the space back of it the rear plane; that in front of it, including the space to the sides of the lectern, the forward plane. Now let us relate the speaker and his audience to these two planes.



FRONT OF PLATFORM
A—Lectern. B—Forward Plane. C—Rear Plane. D—Back of Lectern.

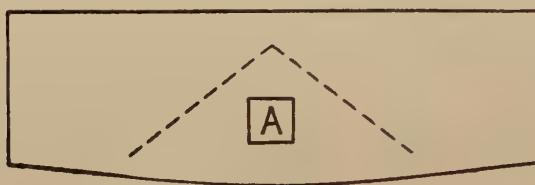
Import of the different planes.—When the speaker is in the rear plane, which is, obviously, farther removed from his audience, he is, under ordinary circumstances, apt to

be less communicative than when in the forward plane. "Ordinary circumstances" does not include moments of big emotion or of dynamic appeal. In such cases the bigness itself bridges any seeming insufficiency in position. As a matter of fact, such bigness seems better adapted to the rear plane since it generally lacks the intimacy and the informality that belong more to the forward plane. The position immediately back of the lectern is the farthest removed from the audience and is less communicative and less intimate than the rest of the rear plane, the extreme lateral positions only excluded, because the speaker has the stand or the table between him and the audience. While standing back of such an object at various times throughout the course of a speech seems to be no hindrance to effectiveness, standing throughout an entire speech behind anything that obscures from one-half to two-thirds of his body is certainly a drawback. Not only does he limit himself altogether to the least communicative position, but he allows himself none of the advantages which come from changes in position. Many a minister would find it easier to keep his congregation awake if he abandoned the rear of his lectern and came out into the open.

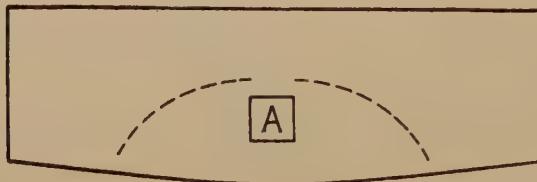
The rear plane is best adapted to the more formal, more animated, more impassioned phases of the discourse, though the animated and the impassioned should be placed out in the open, for the position back of the lectern is too confining for their expression. The rear plane is a little too far removed from the audience for either intimacy or informality, these being, as said above, better adapted to the forward plane. The forward plane might be considered also the plane of emphasis, particularly of idea, as in argument. The emphasis of the rear plane is more that of emotion.

In endeavoring to make use of these ideas, the speaker should bear in mind that they are to be interpreted liberally, not adhered to rigidly. The same might be said of the following suggestions.

Moving from one plane to another.—Some teachers of speech have said that the movements of a speaker on the platform should follow the lines of an equilateral triangle whose apex is at a point back of the lectern and whose base is the front edge of the platform. The idea here is that the speaker should not move straight forward and back, but towards the front and the side, and back again at an angle to the rear center:



Others have found that, on the whole, it looks far better to move in a slightly curved line to the side and front and back again, rather than in straight lines, thus:



For one thing, while moving in this manner, he is facing the audience more directly more of the time than he would be in the other way. As a matter of fact, there seems no sufficient reason why a speaker should be limited to any particular formula of movement. It seems highly desirable that, at times, when he wishes to give the maximum emphasis to what he is saying, he should move directly towards his audience. You know there is something in such a movement that gets vital attention and gives great weight to what is said. At other times, when he wants to establish a very intimate relationship with them, he

should similarly move directly towards them, to the edge of the platform. This he cannot do, however, if he is already down there; so, for this reason, to allow himself something to *grow to*, it is perhaps wise, at the time of a less important, less emphatic part of the discussion, to move to the rear plane. It seems well, too, that he reserve the area directly to the sides of the lectern and to the central front of the platform for intimate contact, for informality, and for climaxes. Such reservation will necessitate that the ordinary forward movement be at the same time to a lateral position, not directly forward.

Specific Hints for Movement.

The backing-up movement is generally awkward. It is better for a speaker to work his way to a rear position by turning and moving in a curve. To do this he must know how to turn properly, and how to begin the forward movement. He must learn to turn without either having to take two or three steps or doing an "about face." If, after he is partly faced in the direction in which he is to move, he begins the movement by crossing one foot over the other, he will appear awkward. This can always be avoided by beginning the movement with the foot away from the audience, as they say in the theatre, the "up-stage" foot. One can very readily learn to turn and move with grace and with economy of steps, if one will practice the following exercise:

You are near the front of the platform on the right-hand side, facing the audience. You want to move to the left and rear. Still facing the audience, get your weight over the left foot, at the same time turning the toe of the right foot in, towards your left instep. Now shift the weight to the right foot, and as the right leg straightens itself out in the direction of the right foot, it will turn your body around in the direction in which you desire to move, and you can step off with your left foot. The turn and the step is done as one movement.

Holding Attention.

The speaker who has had difficulty in holding attention in spite of a well-considered composition may find that he gets audiences to listen far more continuously if he changes his position more frequently. His decision upon how much he will move should be influenced, however, by a number of considerations. This idea also may seem to a beginning speaker artificial—that he should attempt to gauge his movements in accordance with the occasion and the personnel of his audience. He might have the impression that he should *be himself* upon all speech occasions and not have to vary his gestures and movements according to varying circumstances; yet he might admit that it would be necessary for him to use his voice differently in two halls, one seating fifty persons and the other, a thousand. Is such adapting of voice artificial? If not, may there not be an analogy between it and adaptability in movement? May it not be just as true, too, that, as with the trained speaker such vocal adaptability has become practically a spontaneous reaction, adaptability in movement, through consideration and practice, may become equally spontaneous? It is not a matter of the speaker's not being himself; it is a matter of that self being versatile.

Differences in audiences.—The difference in the kinds of persons who compose audiences and the difference in the ways in which various classes react to the same thing are matters that must be considered with regard not only to bodily action but to everything that has to do with speaking in public. In regard to movement, we might make a number of classifications of persons who compose audiences and give some idea of how each reacts, in general. Audiences might be divided into persons of sedentary occupation and those of active, physical occupation; those temperamentally phlegmatic and those temperamentally active; those of scientific or highly intellectual (academic)

tendency, and those of less intelligence and education and less influenced by logical considerations; persons of good taste, whose tendency is æsthetic and cultural, and those in whose life culture plays little or no part, whose interests are in coarser things.

Now, the academic person is apt also to be the sedentary. He may be also the person of taste. The æsthetic person is apt also to be sedentary, perhaps phlegmatic. He may, on the contrary, be active in temperament. The representative of the active occupations is, in general, apt to be less intellectual and less influenced by the cultural and the logical than the other group. The person of active occupation unconsciously demands more muscular activity of the speaker than does the person of sedentary, inactive work. His ideal of a man has strength as one of its characteristics, and he will have but little respect for the ideas of a weakling, unless the absence of physical strength is compensated for by some tremendously big aspect of personality or of character. Thus we have the effeminate, weak Christ of medieval times appealing to all alike, but this because of transcendent, saint-like qualities. The person who on the platform gives no evidence of vitality, who never moves, appears weak. Remember, too, that those who work hard physically go to sleep more readily than other persons; so they need to be stimulated more through their muscles to keep their attention.

It is easier to hold, with ideas alone, the attention of intellectual persons than that of others. The training of an education has developed concentration, so that the educated man can force his mind to pay better attention, generally, than can the man who has not had the advantage of, or perhaps the capacity for, that training. So, for this class, a less muscular means of holding attention is needed than with the less well-educated. The same thing applies to the emphasis of ideas. The person of logical tendency is apt to want to be convinced by reasoning and proof, rather than by emotion, a loud voice, or an emphatic ges-

ture. Being of sedentary habits, he may become irritated by too much bodily movement, by too great a display of animation; he resents being appealed to through his emotions; he wants facts and logical considerations of them. Given these, he is willing to take a moderate dose of the emotional. It is not that he does not care to express emotion, but that his training has taught him to distrust and discount his emotions until his reason is satisfied. He will accept without questioning a moderate amount of bodily activity; and it is only when he feels that the speaker is endeavoring to influence him unduly through the emotions that he will be resentful. The academic person resents any great display of emotion. To him the ordinary run of political orator must ever seem a charlatan and a mountebank.

Unlike the highly educated, the great mass of the people is influenced more generally through the emotions than through reason. The political campaigner knows this and adapts himself to it, often too crudely. He avoids logical issues and confines himself to personalities and to emotional matters which directly affect his audiences. His species is generally dynamic; he struts, stamps, pounds his fist, and yells. There is little refinement in what he does, and, in general, it is not missed. As a rule, if he were gentle in his attack or placid in his manner, he would get nowhere with the great mass.

The person of taste, of cultural refinement, is likely to feel that a too constant resort to gesture in influencing an audience is in bad taste, while the person of rougher life or of coarser grain is apt never to be roused from his sluggishness without it.

A rule, freely interpreted, might be advanced that sedentary, educated, refined persons will be better pleased by a moderate use of the body, while an active, uneducated, coarser-grained class will not generally be influenced without a great deal of emphatic use of all the members of the body. Between these two extremes, the speaker will have

to adjust himself. If he is to speak at noonday to a group of mechanics and laborers at a factory, and the same evening on the same subject at a university club, he will need to adapt his material and his presentation to suit the mental, habitual, and occupational tendencies of both groups. The same speech, given in the same manner in both places, would probably not be successful in either.

Size of the audience.—Another thing to be considered, in the question of how active a speaker shall be, is the size of the audience he is addressing. With a small audience in a small room, the situation is usually very intimate. The speaker is so close to all that he can look at each one of them individually, and in that way make more of a demand upon their attention than he could if there were more of them. With a small group, any large emotional display is almost always out of place, if not ridiculous. For this reason, the speaker in this situation has generally no occasion to use many big body movements. His tendency is to speak in a quiet, intimate manner and, if he influences them at all by emotion, it will be through quiet, deep, restrained feeling. This kind of feeling expresses itself more in *attitudes* of body than in movements. It is perhaps harder for most speakers to address such an audience than it is for them to speak to a larger group, where they can be freer in their expression.

The other extreme is the very large audience, of fifteen hundred people or more. The rule here is that, in general, the bigger the audience the bigger the expression, use of voice, feeling, and action. Since a large percentage of the audience is too far removed from the platform to be influenced by the more intimate, subtle shades of feeling, practically the only way they can be reached is by enlarging everything. In terms of action, that means more movement, bigger movements. Even the delivery of the intimate phases must be enlarged. To the various-sized groups between the two extremes, the speaker will learn to adapt himself by experience.

Movement Conditioned by Aim of Speech.

The purpose of the speech determines to some extent how active the speaker will be and the manner in which he will express himself through movement. If his purpose is to instruct his audience, to expose the workings of some plan or system, such a speech by its very nature calls for less feeling and so for less emphatic gesture than a speech whose aim is to get an audience to believe or act. Yet, while he may not use the more emphatic body movements, the speaker will find it distinctly to his advantage to follow out the suggestions regarding changes of position given earlier in the chapter. Since, because it warrants little display of emotion, it is more difficult to hold the attention of an audience with such an expository speech than with almost any of the other forms, the speaker will do well not to neglect opportunities for movement; and, while his gestures will be largely descriptive and suggestive, he must, in a quiet way, be as active as is consistent with his subject and his audience.

In a speech which aims to get the audience to believe something, or to take action, there is generally more emphatic gesture and bigger movement than in the purely expository. Where the aim is to impress with some deep emotion, there is sometimes apt to be even bigger movement. Where the sole purpose is to entertain, the situation is somewhat similar to that of the expository speech, though, since the speaker in this case gains and holds his audience through humor, anecdote, or vivid imagery, he has less need, generally, for as much activity as in exposition and for far less than in the other types.

Movement Conditioned by Location of Ideas.

The relative importance or impressiveness of ideas presented and their location in the theme call for varying uses of gesture and movement. The real vital use of gesture

belongs to the maturing phases of the subject when ideas are beginning to point to a culmination and when some expression of emotion is justified. No definite set of rules can be laid down as a guide in this, but a few suggestions may be offered.

The beginning of the speech.—In general, the beginning of a speech is not one of its emphatic or emotional phases. Its function is the motivation of the subject for the audience, making a contact between the speaker, his subject, and the audience. Many a speaker makes himself ludicrous by insinuating into his opening remarks a number of meaningless, useless gestures, meaningless because he has not arrived at a place in his speech where he really has feelings to express; and if he is not actually describing something there is no real occasion for his gestures, even to gain attention, since that should be done here largely through composition. Movement, generally, should be reserved until the time when it is needed and can be used effectively.

The expression of deep emotion has always to be prepared for in one way or another. The introduction is often a part of that preparation. When the speaker begins his address, he usually finds his audience without any particular emotion related to the subject to be discussed, unless the chairman, or some other speaker or circumstance, has already aroused the members. Without having made preparation for his listeners to feel with him, the speaker is more than likely to shock them if he begins with any of that display of emotion which would give rise to emphatic gesture. It is upon this ground that one can condemn any too general use of the dramatic introduction.

The major discussion.—This is the part of the composition where the theme of the speech is developed, point by point. Now not all of the points in the development are, from the consideration of emphasis, of equal value: parts may be description; parts, exposition; others, argument; and others, emotional appeal. A composition grows, grows to the culmination of its purpose. The delivery must be

the outer garment of the developing thought and must expand in accordance with that growth. The speaker must, therefore, keep a great deal in reserve in his delivery to allow for growth. He should never treat material of minor importance as if it were of as much value as something of major importance, and, while he needs always to maintain attention as much with his less important material, he will do that partly through the very fact of treating it differently from his weightier thoughts and his climaxes. Where expository matter is treated, it should be handled in much the same way as a speech whose purpose is instruction. The same with descriptive passages. Narrative elements, when given purely for humor or to hold interest, should follow the manner of the speech for entertainment. The weightier, more impressive passages naturally lend themselves more to expression of feeling, and so to suggestive and emphatic gestures and big movements. The climax of the speech, its most vital point, is its stage of fullest growth, and here is apt to be expressed that which was held in reserve. It is the culmination, and movement is apt to reach its highest, most emphatic stage here.

The end of the speech.—The climax of the speech may come at the end. Here, also, the classification of purpose as instruction, entertainment, and so forth, determines in a large measure whether the speaker will move much or little. In regard to speeches for instruction and entertainment, nothing can here be added to what has already been stated in discussing those types. Since, however, the most persuasive appeal, the important arguments of a speech for conviction, the most vital emotions of the speech for impressiveness come at the very end, there is in such endings some tendency for speakers to be as active as at any other time during the speech. Very often, however, an effective ending is made by the speaker's becoming impressively quiet, emphasizing his purpose through the contrast of restrained feeling. The restraint here applies, of course, to bodily activity as well as to the rest of the de-

livery. For this type of conclusion, it might be said that it is frequently more graceful than a blatant type; for, when the speaker stops, the audience is less apt to be shocked at his having finished. However, let it be understood that it is by no means advised to limit oneself to this, or to any other one form, of technic in concluding.

Appropriate Movement Largely Reflexive.

In regard to this whole matter of movement, a final word might be said. The argument is very often advanced that a person cannot bear in mind all the ideas—such as are proposed in this chapter and the two preceding—of movement, and at the same time pay adequate attention to the presentation of his thoughts; that he cannot think, "I should move here," or, "I should change my position to regain the attention of my listeners," without interrupting the sequence of his development. Do you ever sit with an experienced automobile driver who, even when driving through heavy traffic, will be telling you a story, or discussing a political candidate or some other matter of a thoughtful nature? This experience is not at all uncommon; yet, all the time he is discussing one thing, he is confronted with a great many conditions that demand a decision in action; he must swerve here, slow down there, now shift gears, and then stop altogether at the change of the traffic signal. Obviously, since he is following an entirely different train of thought, this activity of pedals, steering gear, and shifting rod is only a partially conscious process. It is partially volitional and largely reflexive. If this can be achieved in so difficult a matter, does it seem any less possible that the same thing can be done in connection with speaking? The latter should, as a matter of fact, be a simpler accomplishment, since the movements advocated for speaking are largely relevant, while those of the automobile driver are not relevant to his speaking.

Let us look at the matter from a slightly different view-

point. Practically every authority on public speaking today advises the speaker to adapt his thoughts to the reactions of his audience, *while he is speaking*. This would indicate that the speaker must exercise choice as he speaks; that he has, at practically any stage of his address, a number of forms of presentation from which he can select that which will be most effective. If he can do this, then his mind is occupied not only with the subjective relationship and sequence of his plan, but with the objective process of choice in its presentation. The same thing is true of words. The speaker can certainly exercise a certain amount of choice as to the words he will use in the presentation of an idea. Yet the possibility of the choice and the selection come up before his mind swifter than the lightning flash, so rapidly, in fact, that the theme of his thought is never for a moment interrupted by them.

Is it reasonable to believe that the exercise of choice in adapting a theme to an audience through action is any less possible than the exercise of verbal choice? Is there any reason for believing its possibilities may come before the mind with any less rapidity and be decided upon more slowly than the other? Is there any reason why it should more than the other break up the sequence of idea? There is only one, and that is not fundamental but functional. All things being equal, there being no emotional difficulties that interfere with action, the only hindrance to the exercise of one as much as the other is the lack of cultivation of the habit. The achievement of our talkative friend of the automobile supports this.

As the speaker is addressing his audience, as he watches it and sees it react in a definite manner to his presentation, if he has properly trained himself, certain possibilities of a change of position, of emphatic bodily activity, will flash before his mind and he can choose or reject any of these and put whatever he chooses into effect without any break in the flow of his thought. He will gain this capacity by exercising it.

CHAPTER VI

CONDUCT ON THE PLATFORM

Speech Begins with the Speaker's Entrance.

IT is well to remember that the speech really begins, not when the speaker says his first word, but when he first approaches the platform, when the audience gets its first glimpse of him. They form impressions of him and of whether or not they are going to like his speech somewhat from the manner in which he conducts himself, the way he walks, his emotional attitude as he comes forward to speak or as he takes his seat on the platform. Whether or not he moves up onto the platform and speaks without an introduction, or whether he is seated for a time and is introduced by a chairman, there is little difference in the situation. Therefore, his manner as he comes to his place should be one of confidence, of friendliness, of ease. He should walk to the platform with an easy dignity, with no sign of fear, of superiority, or of indifference to his audience. If he is obliged to sit on the platform while being introduced or while another is speaking, he must not forget that his speech has begun, and he must make a great effort to feel friendliness for his audience and confidence in himself. He should sit comfortably, at ease. It is perhaps better manners for him not to cross his knees as he sits there.

Avoiding Awkwardness in Sitting and Rising.

If it is not habitual with him to sit and rise in a graceful manner, that should be cultivated. The average person has to double himself up in the middle before he can seat

himself, a position once appropriately dubbed by a stage director as the "jackknife squat"; that is, the sitter gets into the position of the blade of a pocketknife when it is being closed; and he repeats the process in order to rise. Because he has the heels of both feet together, he cannot get a proper balance for seating himself gracefully and, as a consequence, he has to double up to seat himself at all. If he were to make a practice of lowering himself to a chair and rising again by supporting the weight of his body by one leg and foot, letting the other, relaxed, slip under the chair or to the side of it, he should find that he can seat himself and at the same time keep his spine almost as straight as when he is standing. Practice in this will take away the stiffness that might accompany the first attempts.

Avoid Adjusting Clothing.

Too many speakers, when they come forward to speak, first button or unbutton their coats, pull down their vests, or in some other way adjust their clothing. In addition to the fact that adjusting clothing in public is not the best of manners, it has the decided disadvantage of making the speaker seem ill at ease. So far as the auditors are concerned, they pay no attention to whether his coat is buttoned or unbuttoned. They will not notice the details of his dress if he interests them with his words.

Undesirable Openings.

The Reverend Billy Sunday sits on the platform waiting for his cue, and, when everything has been prepared for him, he springs forward like an unleashed lion. While this style may be effective with the Reverend Billy, few persons can imitate it successfully. For one thing, few speakers have the audience so well warmed up, so carefully prepared for the introduction, as he has. Since the

audience at the ordinary occasion for a speech is at the beginning rather cold and indifferent, the dramatic opening—that of the unleashed lion—is most apt to be a shock to them.

The opposite of the whirlwind opening—what might be called the shy mouse approach—is just about as ineffective. So is the attitude of the person who comes forward belligerently, as if he had a bone to pick with his audience. One should come forward in a good-natured, friendly way, poised, confident. Speaking of this very thing, the psychologist Overstreet makes the statement, "Like begets like."¹ Friendliness, confidence, and ease will gain a response of friendliness, confidence, and ease.

Waiting until the Audience Is Quiet.

When the speaker comes forward to the position in which he will begin his address, he should not begin to speak at once, but should wait until his audience is ready to hear him. Just before a person begins to talk there is generally a good bit of confusion. Some persons will be conversing, perhaps still others will be taking their seats. Until all these noises quiet down the audience is not ready to listen. He should understand this and, like the orchestra leader waiting for silence before giving the signal to begin, should never, under any circumstance, commence until all eyes are upon him, and until the auditorium is quiet. He can help the audience to become quite still by just looking at it. If it is unusually slow in coming to order, he can hasten the process by looking from place to place where there is still the greatest inattention. Generally no member of an audience desires to become conspicuous, and the person causing any disturbance knows that if the speaker continues to gaze in his direction long enough, there will be a general craning of necks that way. The speaker must carry this out in a friendly manner, as if saying, "When

¹ H. A. Overstreet, *Influencing Human Behavior*, p. 15.

you are ready." Many speakers scowl while waiting, and by this unpleasant characteristic earn the displeasure of the attentive and the inattentive alike.

If the speaker begins too soon, the unfortunate result will be that many will not hear his opening words. Since these should be the means of getting initial attention and interest and of letting his audience know what it is all going to be about, if they are lost, the vital attention of his listeners in what immediately follows may also be lost, and it may take them a long time really to get on the track. This may discourage them to the extent of reacting against the whole speech. It is folly for the speaker to take such a risk when a little pause will serve so great a purpose. As a matter of fact, the audience will unconsciously have more confidence in him because of his having waited. Such a pause, with so many eyes focused upon him, shows fearlessness and engenders confidence.

Watching the Audience.

While he is waiting, he should keep his eyes constantly on the assembly and should avoid fixing his gaze upon the ceiling, the floor, or the walls. Then, too, he can be doing something else useful to himself: he can make sure that he is taking an easy, graceful position. As he begins, and throughout his entire speech, he will do well to watch the people he addresses. He must focus his eyes upon theirs, not in a vague way, but directly. Yet he must not look at any one spot or keep watching any one person so long that it will become embarrassing to him. The ideal procedure is to take in his whole audience with his eyes, moving his gaze slowly from one group to another. Some speakers, while pretending to watch their audience, shift their gaze so rapidly and repeatedly from side to side that they actually never see the audience at all. And this restless shifting of gaze is just as much a failing as any other kind of fidgeting.

There are two distinct advantages to the speaker in thus intently watching the people he is addressing. In the first place, his gaze is a legitimate demand upon them for their attention. Looking at a crowd is one of the primary means of getting and holding attention. In the second place, watching them will be some insurance against his falling into an abstract process of soliloquizing, of thinking out loud, instead of adapting his thoughts to their needs and to their responses. It is a guard against his not giving consideration to his listeners.

Salutations.

It is customary to begin a speech with some sort of salutation to the audience. If one has been introduced by a chairman, the gracious thing is to salute him as well. It must be borne in mind, however, that anything said or done should adapt the speaker, in the most appropriate way, to the people he is going to address. The salutation should be a means of adaptation, and its form should for this reason be in accord with the principles already advanced, relating to friendliness, good nature, poise, and intimacy of speaker with audience. The trouble with the by-far-too-much-used "Mr. Chairman, Ladies, and Gentlemen" is that it is in general too formal; it is neither intimate nor friendly enough, and instead of establishing contact between speaker and audience, it may cause an estrangement. Most of the times it is used, it is given in a blatant, perfunctory manner that has little or nothing to do with the audience; the speaker is merely venting himself. A reason so many persons use it is because everybody else uses it, the very reason why no person of taste and with an ounce of ingenuity should be dependent upon anything so hackneyed. The great drawback to the formal is that it is essentially separative and unfriendly.

In general, avoid the formal.—Not many years ago, the writer heard a speech by a gentleman of more than national

reputation, the effect of which upon his audience well illustrates this mistake. He was a professor in a university, and the occasion was a dinner of the faculties of that university and a few distinguished guests. The professor rose and in high-school Websterian manner opened fire with, "Mr. President, Distinguished Guests, My Colleagues, Ladies, and Gentlemen." He did not mean it to be comedy; nor was it. It was pathetic. The larger percentage of his fellow-teachers knew him only by reputation; but the remarks heard afterwards suggested the general opinion that that reputation was exaggerated. The rest of the address proved as much as the introduction that the unfortunate gentleman was engaged in a platform process of self-exemplification, not one of accomplishing a purpose with an audience. The result accomplished was that they dubbed him egotist, and disliked more than liked him. The sad part of it is that he may have caused them to misjudge him.

There may be occasions upon which there is excuse for the use of "Mr. Chairman, Ladies, and Gentlemen," or the "Ladies and Gentlemen," but certainly not in every speech, nor necessarily in any speech. If it is used at all, it should be in an intimate, friendly manner, as if one were actually addressing individually each member of the audience.

Salutation not necessarily verbal.—As a matter of fact, saluting an audience does not necessarily mean that the speaker utter a word. How many times in greeting a friend do you greet him with a smile only? Yet you do salute him. The same thing may apply to a speaker and his audience. Many of the best speakers frequently express no verbal salutation; yet their manner, their attitude, is in itself a greeting. In any case, it is well for the speaker to bear in mind that, verbally or silently, he should greet those he is to address. His very standing and waiting for them to be quiet may in itself be a salutation. For that matter, after one has got his audience all quiet and at-

tentive, for him then to begin even with a friendly "My Friends" will seem to obtrude, to interrupt. The cause of this is that he, by his waiting, has indicated that he has something important to say; and they, by their consequent giving of attention, that they expect him to say something vital. The "My Friends" does not seem important, particularly since he has already saluted them by his manner. Instead of addressing the chairman verbally, the speaker may bow to him. Courtesy dictates that he must not ignore him.

Loud Opening Generally Desirable.

After the salutation, in the delivery of his opening remarks, the speaker should talk more loudly, in general, than he may need to through most of his speech. The reason for this is akin to that for delaying his opening words until the assembly becomes quiet; that is, to gain initial attention, or to strengthen initial attention. Unless another speaker has preceded, or unless there has been an interesting introduction by a chairman, the audience will need waking up. Many of the group may have been sitting waiting some time for the address to begin, and their muscles will have become relaxed and their thoughts vague; and there is nothing, except actual reclining, which could put them in a better humor for a nap. Now, if the speaker does not rouse them from their lethargy, they are very apt to follow the line of least resistance. Noise, as O'Neill and Weaver² have pointed out, is one of the means of gaining attention, of waking people up. It may be, too, that the audience may not have become absolutely quiet before the opening words. There may still be some shuffling of feet; some persons holding an interesting conversation may have found it difficult to conclude, and their talk and laughter as a consequence may make it hard for others to catch the speaker's words. His voice, ringing

² *Elements of Speech*, p. 304.

resonantly through the auditorium, will shortly stop the disturbance and bring his message to all ears.

The necessity for waking an audience has long been appreciated by those in charge of other public functions. The singing of a good swinging hymn before a sermon may have had its genesis in this need. The opening chorus in opera and musical comedy, tainted, as is often the case with the latter, by the dancing of persons who cannot dance, and, with the former, by soulful, æsthetic arm movements, is designed for the special purpose of "jazzing up" the audience. A case illustrating the antithesis of this is of a group of negro doughboys who during the war decided they would get up a show for the soldiers. Upon the opening—and last—night, the curtain was raised on a scene of five colored boys seated about the stage. One stretched himself and yawned; the second outdid the first in yawning; the third yawned most gloriously, and by that time all the audience was yawning. By the time the fourth and the fifth had had their turn in the contest, the audience was almost asleep; and it never did wake up. In general, the speaker who, as it were, slides into his speech "as gently as any sucking dove" may, like these inexperienced actors, never really get his audience wide enough awake to pay vital attention to him.

In this, as in other things, he must use judgment; he must not be so blatant that he will shock his listeners; nor is there occasion, once he is started, to keep up the loud tone. His initial purpose accomplished, he can safely become more quiet, thus allowing himself something to grow to later on in again playing for attention, or in enforcing an important point.

Acknowledging Audience in Concluding.

When the last word has been uttered, the speaker is not yet quite through. As he began his speech by saluting his listeners, so must he end it, if he would end it graciously, by acknowledging them. The necessity for this is

not only a matter of courtesy, but grows out of a need of transition, a transition between a speech and no speech. Without the transition, there is apt to be a shock; the finishing will seem too abrupt. If the speaker says his last word, then abruptly leaves the platform or turns and takes his seat, there is in the audience a sense of incompleteness. The transition assures them beyond a doubt that the speaker has concluded and that they are now free to relax.

The much abused "I thank you" is an attempt at such acknowledgment. It is well to note that the better speakers avoid this, for one thing, because it is employed by all the "also-rans" of speaking. For another thing, is not the remark, when you come to think of it, somewhat inane? The more high-flown speaker, like the pianist playing *Home Sweet Home* with variations, will elaborate it into "I thank you one and all for your kind attention!" If he has done his job well, why should he thank them? To do so suggests a perfunctory humility, like thanking a beggar after having given him a dime. But a more important consideration is that the remark is irrelevant, as irrelevant as the conclusion to the public prayers of a certain Middle-Western villager who would always end his addresses with "Yours truly, Abner Pickett"; and the compositional principle regarding irrelevancies applies here as elsewhere in speaking.

The most acceptable way of making the transition is by a slight bow. An attempt at this will to many at first seem awkward. It will appear awkward if one makes too deep a bow or seems to take the whole matter too formally. The movement is, more than anything else, a relaxed forward inclining of the head and shoulders, done graciously and pleasantly. The beginning speaker may find that he can make this acknowledgment more comfortably if he rests one hand upon the reading stand as he bows. A little practice in private will help. Frequently a friendly nod and smile are all that is needed.

Finish with Dignity.

Sometimes inexperienced speakers begin to take their seats or to leave the platform before they have actually finished speaking. To do this weakens one of the most important parts of the speech. The speaker should finish, make his acknowledgment, then move to his place, moving with as much dignity and ease as when he approached the platform. Even if he has not done as well as he would have liked, and though he may realize that he has omitted some important material from his discussion, he needs to be a sportsman to the end and not leave the platform like one leaving the prize ring after having been counted out. To appear apologetic or self-reproachful may suggest failure to the audience when they might otherwise have felt thoroughly satisfied with what they had received.

Action Formula.

In the early stages of an undertaking, it is often helpful to the learner to have before his mind a definite plan of procedure, the various stages of which he will endeavor to follow. Formulae are dangerous, if carried to the extreme of taboo; helpful, if seen as a means only, a means which can be transcended, once it has served its purpose. The following hints will prove helpful if memorized and considered one by one in the order and at the time suggested:

Before you go to the platform:

- A. Get your body alive; wake yourself up;
- B. Make yourself feel friendly, full of good will to all.

As you approach the platform:

- C. Be dignified and fearless.

As you sit:

- D. Avoid the "jackknife squat";

E. Keep spine against the back of the chair, both feet on the floor.

As you come forward to speak:

1. ² Acknowledge the chairman, acknowledge the audience:
 - (a) Wait for the audience to become quiet;
 2. Focus your eyes on your audience in a friendly manner;
 3. See that you have assumed a comfortable, graceful position;
 4. Forget about yourself.

As you speak:

5. Begin in a strong voice.

As you introduce each new phase of development:

6. Move.

When you have concluded:

7. Acknowledge your audience with a bow.

Acting as Chairman.

Persons who become prominent in their business or profession, or in their community, are very likely to be called upon to serve as chairmen at professional or community meetings. If they are chosen head of this or that society, fraternity, or club, the job will be unescapable. Since the general custom is that the speaker of the evening be introduced by a chairman, it would seem that there are almost as many chairmen as there are speakers. Occasionally, a prominent speaker insists upon departing from this procedure, perhaps because there are so many very poor chairmen. Sir Oliver Lodge, a very excellent speaker, when giving a lecture tour in America, would walk out upon the platform alone and begin to speak with-

² The change from lettering to numbering is to aid the student in memorizing the various points by differentiating between what is to be borne in mind *before* and *after* one advances to speak.

out any introduction. Mrs. Annie Besant, a speaker of world repute, followed the same custom. The person who has listened to many speeches can readily understand how a speaker of refinement and taste would cringe at the crude, tactless handling inflicted by the mass of persons who are elected to give introductions.

Since so many are called upon to serve in this capacity, and since a large majority of these either give the job little consideration, or else are all at sea as to what they should do, it is considered that a book of this kind, intended as it is for lawyers, business, and professional men, as well as college students, should not leave the subject uncovered. There is, though, such a variety of occasions upon which speakers are introduced, banquets, luncheons, political meetings, lectures, lodge meetings, and so forth, that no set of rules can be laid down to cover all. The occasion—its seriousness, its formality or informality, its purpose—determines almost entirely the character of the introductory speech. The one who introduces at the luncheon is the toastmaster, or the president of the club acting in that capacity. The purpose of the occasion being primarily a meal and good fellowship, the situation is naturally less formal than the evening lecture or a political speech, and there is occasion for more levity and good-natured raillery, for humorous anecdotes and entertainment. More formality will be called for at a banquet of a rather formal society or in honor of a prominent citizen. Because of this diversity and of the extensive treatment the subject would demand if extended to include the toastmaster, it is thought best to deal only with the chairman introducing the speaker from the platform. However, though the less formal occasions are excluded, the general principles discussed can be more or less applied and adapted to practically all situations requiring a chairman.

Chairman's personality must not obtrude.—The chairman in a parliamentary assembly—not to be treated here—is an impersonal being, a medium between the members

of the assembly and the various rules of the assembly for the transaction of business. The first principle of his office is that he must not let his own personality obtrude. He loses his personal identity in becoming the "Chair." This does not mean that he stifle all the congenial qualities of his nature, for, on the contrary, the interest, vitality, and enthusiasm of the meeting depend somewhat upon the friendly and affirmative qualities of his character. But it does mean that he omit entirely any statement or act that would bring his own interests, his personal desires, into the foreground. In such an assembly, he cannot even present his views without stepping out of his office as chairman.

More persons would serve a better purpose as introducer of "the speaker of the evening" if they took a hint from the parliamentary chairman. It would appear that the common tendency of many introducers is to exploit their own personalities and interests, to take the occasion as an opportunity to make a speech themselves, or at least "to shine." After listening to some introductory speeches, one is pretty sure to conclude that the chairman looks upon himself as the central feature of the program. Of course, the reason for this frequently observed mistake may not be egotism but an attempt to do the job without adequate knowledge of how to do it. The listeners will not understand this, however, and are more than likely to decide that the introducer shows bad taste and lack of consideration for the speaker.

One of the best-known American anthropologists was asked to lecture before a large society upon a phase of Indian life. At great pains he had prepared an interesting talk, only to have the chairman, in the introductory dissertation of some thirty minutes, "steal all his thunder." The chairman had perhaps been chosen because he was something of an amateur anthropologist, and he had taken advantage of the situation to show how much he himself knew about the subject. The result was that there was

very little left for the speaker of the evening to say on that subject, and his talk, of course, was spoiled.

The case is not isolated. Too many chairmen do exactly the same thing. To do so shows not only a lack of good taste but also an absence of a true sense of courtesy. There is no question but that it is highly discourteous to ruin a speaker's lecture by covering in the introduction many of the same points that he also must take up; for no matter how interestingly he may have prepared them, they will miss fire in the repetition. Then, too, considered not only from the viewpoint of the effect upon the lecturer but also from that of the audience's reaction to the chairman, the result is unfortunate; for instead of demonstrating how much the chairman knows, the procedure demonstrates how much he does not know. In a word, to all persons of taste, at least, he makes himself ridiculous.

True function of the chairman.—The important event in the program is the speaker, and the only real excuse for the existence of a chairman is to aid him. The introduction of the chairman should do for the speaker what the *preparation phase*³ in his own speech should accomplish; that is, bridge the gap between speaker (and subject) and audience. He should attempt to relate the speaker and the subject to the interests of those before him; he should endeavor to show them *how they are concerned*, why the speaker should speak to them and why he should speak on his particular subject. He should attempt to get them interested in what is to follow; he should save the speaker the task of having to wake them up; he should get them on the track of what the discussion is to be about. He may win interest for the *subject* by winning it first for the *speaker* through representing his achievements and character in a manner that will gain the respect and confidence of the listeners. The principal difference between an address without and one with a chairman is that in the former the speaker himself is obliged to do in his own introduction

³ See p. 241.

what the able chairman can in a large measure do for him.

All the rules previously advanced for a speech introduction are applicable to an introduction by the chairman. In the same way that a long-winded introduction by the speaker may kill interest, a long-drawn-out introduction by the chairman will tire out an audience. Brevity is here, as in the other, a virtue. Yet too great bareness may arouse too little attention. A simple, dry announcement of the name of the speaker and the subject, as "It gives me great pleasure (they all start with that) to present Mr. Blank, Mayor of _____, who will speak on *Aldermen*," is apt to get little interest in response. The fault is that it makes no attempt to bridge the gap for the speaker.

In the chairman, as in the lecturer, unfriendliness, disinterestedness, or an over-phlegmatic attitude is fatal to arousing interest in what is to follow. He must be friendly, alive, objective and intimate in his treatment, and as little formal as is consistent with the occasion. When he has aroused attention, he should let the listeners know what subject is to be discussed. How long all this should take him will depend upon the circumstances of the occasion, the speaker, and the subject.

Avoid mushy, sentimental praise.—A fault in chairmen, embarrassing both to lecturers and to audiences, a fault in anticipation of which many well-known speakers refuse to have any introductions, is the indulging in mushy, sentimental praise. It is possible to say something in praise of a speaker without rhapsodizing, without causing him to blush. Refined persons are always endowed with a certain degree of modesty, and the speaker has a right to see this respected. To have a chairman boasting of the speaker's achievements and gushing over them while the latter sits placidly at hand puts him somewhat in the position of boasting and gushing about himself. Refined listeners cringe at such sentimental lack of taste.

Yet this type of introduction may have some place in political speaking, where little refinement of method seems,

in general, to be indulged in or demanded. Telling what a good fellow and how great a man your candidate is and slinging mud at his opponent seem to be the accepted technic; and the average politician is not so apt to blush at a little exaggerated praise.

Attitude during the speech.—After the introduction the chairman should usually withdraw from the position of prominence to give place to the speaker, and before seating himself should wait for the other to salute him, verbally or with a bow. The advice given earlier in the chapter, regarding sitting on the platform, should be applied by the chairman. Throughout the address, he should sit at ease, attracting as little attention to himself as possible, moving as little as possible.

After the speech.—When the speaker has finished and taken his seat, the chairman generally adjourns the meeting. He may do this and at the same time thank the speaker for the address. In this, brevity and sincerity are recommended. It is to be observed that many chairmen make a habit of commenting upon the speech before adjourning. Some even go so far as to rehash the entire subject, or to supplement the material of the speaker by adding ideas of their own. Doubtless, many speeches could profit by a little supplementing, but it is a question if the chairman is not taking too much upon himself in attempting to do so. When a chairman undertakes to make the speech all over, his purpose is generally not an altruistic effort to help out the speaker but a taking advantage of the occasion to make a speech. Under almost any circumstance, such supplementing is bad taste.

In addition, from the viewpoint of effective public speaking, it is very bad psychology; for a well-arranged speech is planned with the idea of leaving in the minds of the hearers, with the conclusion, the most important thought of the discussion, so that it will remain there after they leave the auditorium. The chances for this are favorable if the speech has been successful. However, if some-

one else is allowed to introduce new material or to discuss a new subject, his thoughts, being the more recent, will take the attention away from those of his predecessor. Such a course can render an otherwise effective speech impotent. If, therefore, you want to see good seeds bear the maximum amount of fruit, do not sow weeds, or even flowers, on top of them. The competent chairman, then, will not only refrain from comment himself, but will try to protect the speaker by not permitting anyone else who is not on the program to make a new speech. Even the reading of a list of announcements at the end of an address is very often sufficiently diverting to take away just enough attention from the speaker's ending to weaken all that he has accomplished. The better plan is to make announcements before the speaker is introduced.

Summary.

While, doubtless, all the considerations which have to do with acting as chairman have not been exhausted in this treatment, it is felt that enough have been discussed to serve as a guide for general occasions, and that sufficient warning has been given to help the speaker avoid the pitfalls which await the unwary. In brief, it might be said that the chairman fills his post well when he makes it easier for the speaker to win his audience, and more possible for the audience to appreciate and understand the speaker. He fills it poorly when he is perfunctory—or gives other evidence of bad audience-contact—or when he assumes, by making a speech himself, that his introduction is the main event of the evening.

PART THREE

CHAPTER VII

ORAL DELIVERY

I. THE COMMUNICATIVE ATTITUDE

Display versus Accomplishment of Purpose.

It is unfortunate that so many people look upon public speaking as a process the essential nature of which is display rather than utility. Training in speaking is still confused in the minds of many with training in declamation, the nature of which is show. To give a declamation is as much as to say, "Here is what I should have done, had I been Patrick Henry or Daniel Webster." Since, when the declamation is delivered, there is no national necessity for a "Give me liberty or give me death" speech, the feature is one of acting, for the entertainment of speaker and listeners. In the worst cases, the speaker tears, rants, waves his arms, and strikes the attitudes of the barn-storming tragedian, inspired by a motive in common with any other form of acting. Now, while it may be true that declamation may have some place in a general speech-training, it should not be forgotten that the making of original speeches for the accomplishment of a purpose with an audience bears no relation, in motive or in form, to acting. It is regrettable that so many persons in judging original-speaking contests select as the best the speaker who has made the greatest exhibition. It is a serious question whether such contests do not really do more harm than good, for the reason that, as they are generally given, the entire situation as regards an audience is artificial. Because of this very artificiality, the demand

of the occasion is more for the *display* of speaking ability than for the accomplishment of purpose; and these contests bear little relation, in general, to actual speaking in life. But, since the "claimer" is adjudged so frequently the best speaker, erroneous ideas as to what constitutes good speaking are engendered and perpetuated.

The regrettable effect of such false ideas in the young speaker is that he believes he must make some sort of display. He must be, he thinks, the embodiment of the boy-claimer's image of Webster. It does not strike him to be like himself, his best self, and to make the most out of his own personality for speaking.

Simplicity and Sincerity.

Before he can truly come to the place of utilitarian speaking, speaking which accomplishes the purpose that he desires to accomplish with an audience, he will have to get rid of such false notions. Simplicity and sincerity are the keynote of good speaking, and the display-manner smacks of insincerity and falseness. The speaking of one of the most effective orators America has produced, Robert Ingersoll, well illustrates the best standard of delivery. According to the story, Ingersoll, after an address in an Ohio city, had supper with members of the lecture committee that had employed him. In the course of the conversation, one of the committee questioned, in something like the following words, "Mr. Ingersoll, will you tell me how you can get on the platform and deliver *extemporaneously* an address of such power, of such beauty? That it was extemporaneous we could easily see by the simple, intimate way in which you spoke." Ingersoll is said to have smiled and replied, "My friend, you have paid me the highest compliment one can pay a speaker. If you knew how long and hard I worked to make that speech appear extemporaneous, you would appreciate all that is involved in being simple and intimate." No bombast here. His was the art that con-

cealed art, its greatest expression, naturalness, simplicity. The address he had given that night he had given many times before, and he said that he had worked years in its preparation; yet to the listeners it seemed a spontaneous utterance of thoughts that were coming to his mind for the first time, related as if to friends.

Public Speaking Not "Different."

The declamatory influence upon speaking has been to give far too many persons the notion that when they get on the platform they must speak in some way essentially different from their ordinary speaking. While it is quite true that the platform does make demands upon the organs of speech not made by ordinary conversation, nevertheless, these demands are not for characteristics fundamentally different but rather for enlargement and improvement of one's habitual manner of speaking. All good platform-speaking is akin to good conversation; it is not different from the speech of ordinary life, but an expansion of it. As a matter of fact, the conversational attitude is the only effective attitude for public speech.

The Conversational Attitude.

Let us examine conversation, in an effort to determine what should characterize platform delivery. In the first place, conversational delivery has its basis in an attitude of mind. There is a little play by Strindberg, *The Stronger*, in which one of the characters does all of the talking; yet the play is a conversation throughout. While only one of the characters actually uses words, the other, by her movements, her glances, her bodily attitudes, certainly takes part in the conversation. Her very silence often speaks far louder than words. Just so, in any everyday discussion of mutual interest between two friends, one may be taking part in the conversation only by a nod, an attitude of

listening, frequent ejaculations, and perhaps now and then by a question; yet, even though only one is doing the talking, it never occurs to either of them that they are not engaged in ordinary conversation. This being true, let us attempt to determine the mental attitude of mind of the one who is doing all the verbal speaking. To begin with, he is doubtless unconscious of the fact that he is monopolizing the conversation. He is perhaps only very slightly conscious of the process of talking at all. He has a subject he is interested in talking about, and he is eager to discuss it with one who will listen sympathetically. In the telling, he is forgetful both of the process of delivery, and of himself. His expression is spontaneous, enthusiastic—even though in a quiet way. He is wrapped up in the eagerness to express, to communicate. There is a freedom, an ease, a simplicity in what he says, and in the way he says it, quite devoid of affectation. It is free, too, of formality and of fear. It is a *spontaneous utterance of thoughts, coming as if for the first time to the mind, related to a friend.*

Now, what is the attitude of the silent member of the conversation? If he is really a party to it, that is, if the other is holding his interest and not allowing his thoughts to go wool-gathering, he takes as much mental part as if he were verbally engaged. He nods, as if to say, "That's so;" he screws up his face in an attempt to understand, as if to say, "I don't quite get that." He laughs at the humorous incident, he smiles in appreciation, he nods understandingly, and so on. The loquacious "party of the first part" seizes upon the quizzical expression of inquiry to make clearer in some way something he had been attempting to explain; the understanding nod encourages him to proceed to the next stage; the look of disbelief turns his discussion to reasoning or to rationalizing in support of a statement. So, not only the silent partner, but the loquacious one also reacts to the conversation of his fellow. The situation, then, is one of communication on the one

hand and, on the other, response to the reaction of the listener, all without unction, assumption, or display.

Declamatory Style Not Conversational.

A trouble with the declamatory style is its failure to give consideration to this matter of *response*. It is a *one-man* affair, and the speaker is that man. The other party to the speech situation is left out, or, at least, is not considered a participant. He is talked at, shouted at, glowered at, but never taken into the discussion. The situation never becomes a conversation in which both speaker and audience participate. It is as if the speaker had left his audience out in the cold, cold world; and, such being the case, he should not be surprised to find its atmosphere frigid.

A keyword to good delivery is "with"; the speaker talking *with* his audience; the audience thinking *with* the speaker, feeling with him; he reacting with them and they with him. Such is the essence of the conversational attitude. Such is the ideal basis for delivery in speaking; for, when the relationship between speaker and audience is that of conversation, it is practically impossible to be declamatory. The cultivation of the conversational attitude will also enable the speaker to avoid many another pitfall of ineffective delivery. One of these is soliloquizing. You cannot be merely thinking out loud when you are looking into the eyes and faces of your audience in search of responses to your words. The conversational process is the very antithesis of this. Its nature is: shaping, sharing, and reshaping. It guards against a speaker's merely "unloading what he has on his chest." Alertness to reshape, readjust in response to audience-reactions prevents this.

What is meant, then, by being conversational refers more particularly to an attitude assumed towards an audience than to any particular form of delivery. It refers to a mental relationship between speaker and audience,

in response to which the delivery is intimate, simple, natural, interested, spontaneous, communicative, though, of course, not, merely by virtue of this attitude, entirely free from faults. On the contrary, if a person has slovenly habits of diction—indistinct articulation—poor vocalization, or monotonous inflection habits, he will generally be at least partially ineffective in spite of the proper foundation. As a matter of fact, drawing-room conversation allows of far greater carelessness and vocal ineffectiveness than does the public-speech situation. In the former, one may slur words and sounds and yet be understood; but on the platform the sound vibrations have to travel over a so much wider area that poorly enunciated sounds have not the vibrational strength to set up sound waves that will carry to the ears of the listeners. Being conversational, then, does not at all mean having bad speech habits such as may pass uncensured in the drawing-room.

Nor does the suggestion, "Be conversational," imply that the speaker display no heights or depths of feeling, that his delivery be nothing but smooth-flowing and easy. In general, the connotation of "conversational" is apt to be that of an easy-going, fairly quiet, parlor give-and-take of words, rather free from any depths of feeling. One is apt to forget the political conversations which separate lifelong friends, the domestic conversations which bring lifelong enemies into the divorce court, and the religious conversations which, now and then, end in the breaking of one of the Commandments. Conversation can be energetic, heated, impassioned; in fact, there is no element of impassioned public address that may not be a characteristic of private speaking also, including even shouting, as any dweller in an apartment house will only too sadly attest.

Enthusiasm.

Mere noise, however, is not generally one of the virtues of speaking; neither is a too great emotional display,

or a strained enthusiasm. Yet apparent indifference or listlessness is no less a vice. Some speakers tend to excuse an apathetic platform attitude and delivery on the ground that they are being conversational. Is the apathetic, listless, unenthusiastic person generally interesting in private conversation? Are we not apt to turn our thoughts to our own problems and interests as he talks? If this happens in the intimate social discussion, how much more is it apt to follow when the public speaker is lifeless? What has been said about animation in bodily activity in an earlier chapter applies equally to vocal delivery, for both should be an external expression of the speaker's feelings, his attitude towards what he says. A sincere enthusiasm is just this: it is the expression of the feeling aspect of the thoughts one is uttering. Naturally, such enthusiasm at any given time should be only in proportion to the value of the idea expressed. Overenthusiasm smacks of insincerity, and may cause an audience to distrust the one addressing it. Lack of enthusiasm, likewise, gives the impression of insincerity. If a speaker says that a thing is important, or intimates that it is so, yet in his voice expresses indifference, the listeners cannot be blamed for thinking that he himself does not believe what he says. As a matter of fact, every audience has a right to feel that what is presented to it *is of importance*. No audience will be content with having its time wasted by the discussion of unimportant matters and it will, very naturally, be hostile and resentful if it finds that such is the case. For this reason, if the speaker talks listlessly, it will conclude that he himself does not feel that what he is saying is important. His listeners certainly cannot be expected to have more interest in the subject than he apparently has. Listlessness begets listlessness, and indifference, indifference. An audience will not be interested even in a travel talk if the speaker does not show in his words and general attitude that his experiences have been worth while. One must show that a matter is vital by being vital

about it; that it is interesting, by being sincerely interested.

A warning should be given that we should not be equally enthusiastic about everything we say. Otherwise we are bound to be at some time or another ridiculous or merely monotonous. Underenthusiasm and overenthusiasm can both be guarded against by an attitude of emotional proportion to every thought expressed. Let the feeling of interest or other emotion be in keeping with what is said. The danger with new speakers, though, is that they will be underexpressive rather than overexpressive. They believe that they are expressing more *attitude* than they actually are. It is for this reason that it is generally necessary that the beginner *learn* to make his voice express how he actually feels. This can best be done by the expression of interest, enthusiasm, and feeling in everyday conversation.

It appears, then, that the conversational attitude here referred to is not "polite conversation," but a basic, psychological relationship involved in the transmission of ideas and feelings when one is conscious of a listener, or better, a participant. This relationship does not limit itself to any particular style or technic or to any particular type of delivery; nor does it limit itself to any particular emotions—or absence of emotions. Yet, when a speaker can consciously bear in mind this relationship as he speaks, other things being equal, there is guaranteed to him a degree of naturalness, of simplicity, of directness, of absence of display and falseness almost impossible of attainment by any other method. This relationship, if maintained, will allow any extension of feeling and yet offer assurance that the feeling will still be natural; it will allow of the expression of deep emotion without the emotion appearing exaggerated or simulated.

How, it may be asked, can this extension of the principles of conversation be applied to speaking to audiences? How can one give one's speech the flavor of that naturalness and simplicity, that directness attributed to Inger-

soll and other great speakers? How can one thus free oneself from the falseness of display? The answer is that, in the first place, a speaker must avoid trying to act out a concept of the delivery of another and make a consistent effort to be himself on the platform. Let the virtues of his own personality and character express themselves, and in his self-training let him seek to perfect those rather than try to impose upon himself the good points of another. Let him weed out the characteristics in himself that help render him displeasing or ineffective, and stimulate and nourish those that will win him sympathy and understanding. And, in speaking, let him never forget his audience-relationship; let him never lose sight of the give-and-take of his activity; let him be ever conscious that there are always the silent members in the conversation, contradicting him, not understanding him, asking him questions—silent members who should think with him, feel with him, act with him. If he can constantly do this, his speaking in public should be as natural and communicative as in the drawing-room, and yet lose nothing in power and impressiveness.

II. VOCALIZATION

Good Vocalization Necessary.

It was said that being conversational is only the foundation of effective delivery, and that a speaker cannot expect to bring with him to the platform imperfections passable in the drawing-room and at the same time hope to be effective in public. Indistinctness, or even partial indistinctness, puts the powers of attention of the audience to too great a strain in the effort to hear and understand for the attention to be continued any length of time without breaking. Losing part of what is said is also discouraging. It demands that the listener attempt to supply, in order to follow the train of thought, what he has missed

through the carelessness of the speaker. This necessitates so great mental effort that after a time, discouraged, he gives it up and lets his mind wander into channels of thought which require less effort. He may, if not inhibited by great politeness or inertia, leave the hall. To have even a small part of an audience affected in this way is fatal to a speaker. If he is going to accomplish a purpose, it goes without saying that all the listeners must hear him, and hear him with ease. Straining to hear, even though one can hear, is fatiguing, and must lead to inattention.

Causes of Indistinctness.

There are two general causes of indistinctness. One is improper, incomplete, or weak vocalization; the other careless, incomplete or faulty articulation. In discussing these and the proper remedies, we shall consider vocalization first, since faults of articulation can often be traced to those of vocalization.

How Voice Is Produced.

Voice is produced by the air from the lungs passing through the little reeds of the vocal cords—adjusted to produce sound vibration—setting up a vibration which is amplified by the resonators of the pharynx, mouth, nasal passages, and sinuses, and by the walls of the chest. The part played by the vocal cords is akin to that of the phonograph with the horn removed. The horn in the phonograph or the radio takes a little sound and amplifies it into a big sound. In much the same way do the hornlike cavities of the throat and mouth, and the smaller resonators, enlarge the original vibration of the cords. The activity of the smaller resonators might be compared to that of the violin body. The violin is a cavity that has a small opening just below the strings. Through the opening, the air in the cavity takes up the weak vibration of the strings

and, vibrating in response, throws off a bigger sound. To this enlargement the wood of the instrument itself contributes by taking up the vibration. The sinuses are small cavities in the skull in the vicinity of the nasal passages. The air in these cavities and the bone surrounding them, if allowed to contribute in voice-production, vibrate in response to the original sound and increase it. The chest walls, if well expanded, set up a sympathetic vibration in response to that of the vocal cords and the upper amplification, adding a quality of their own. Thus is the wee, piping sound of the cords swelled into a big and melodious music, when voice is properly produced.

General Causes of Poor Vocalization.

Where persons are lacking in good voice-qualities, one or more of three general conditions may be the cause.

Organic.—There may be a defect in the organism. There may be malformation, chronic irritation, or the result of injury. Enlarged and diseased tonsils may be contributory to the defect; adenoids, or other growths, or too little breathing space in the nasal passages may be a large part of the trouble. Therefore, if a speaker is constantly troubled with throat or nasal irritation after speaking—or at all times—or finds that he cannot breathe properly through his nose, and that these symptoms are accompanied by vocal ineffectiveness, he will do well to consult a reliable throat specialist at once, and follow his advice. A nose or throat operation or treatment may make it possible for the difficulty to be remedied. It is not said, you will observe, that that will necessarily remedy the trouble. Getting rid of very bad tonsils will sometimes be all that is required; but if the difficulty is in the nose or the nasal passages, a process of reeducation of the voice is generally necessary to teach a person to take advantage of the fuller capacity at his disposal. The reason for this is simple. The processes of vocalization are habitual, and

almost entirely unconscious. The person who from childhood has had too little breathing space in his nasal passages cannot develop good head-resonance. Remove the difficulty by an operation, and he will continue to vocalize pretty largely as he did before, because that is the only form of vocalization habitual to him. To change, and to get the real benefit vocally which the operation has afforded him, it will generally be necessary that he get a skilled teacher of voice to show him how to make the adjustment.

Functional.—Most fortunately, it is only a relatively small percentage of persons with ineffective speaking voices whose difficulties need to be remedied by operation or treatment. By far the larger number speak badly purely because of bad vocal habits. The fact that one suffers from throat irritation after speaking, or is troubled by hoarseness and coughing while speaking, is no indication that the trouble can be remedied by medical treatment. If a person uses his voice properly by nature, or if he learns to use it properly by art, he will not have to drink water several times throughout the course of his speech, neither will he have to nurse his throat along with gargles, sprays, and tablets before and after speaking. If he finds, through consulting a reliable doctor, that there is nothing organically the matter with his throat, though he suffers from irritation and hoarseness after speaking, he may be sure that the trouble lies in the way he uses his voice. In that case, the thing to do if he hopes to speak with more comfort to both himself and his audience is to get a competent teacher to give him lessons in the proper use of his organs of speech.

Practically all ineffective use of the voice results in irritation of the throat, largely because bad vocalization is almost always due to, or accompanied by, improper muscular tensions of the jaw, tongue, soft palate, or the muscles that control the adjustment of the cords, or of all of these. What will not give under force must break, and so, tension hindering expansion and adjustment, there

is strain, resulting in sore throat and often in growths on the vocal cords. Voice teachers almost always try to get their pupils to relax their throats; to feel that the whole vocal mechanism expands in a comfortable way with the production of sound; that the tongue is relaxed, the jaw loose and free, the soft palate flexible. Of course, what they really try for is a relative relaxation, for a degree of tonus is an essential to good vocal production. But to anyone who has been cramping his throat, such tonus will feel like the most complete relaxation.

Emotional.—In addition to the organic and functional causes of incomplete vocalization, there is another which cannot be classed as either, but which results in functional inadequacy. This cause is emotional. Persons with thoroughly good vocal organisms, with ordinarily good resonance, will frequently have wee-little voices, high-pitched and quavering when on the platform. Now, a stress of emotion seems sometimes to cause vocal constrictions, rendering even the best of voices characterless and weak. Where, then, the difficulty is of this kind, the remedy should be that advocated in Chapter II, *Initial Difficulties*. In the cases, however, where the difficulty is found not only on the platform but in practically all social situations, the constant emotional effect on the voice will often develop habits of function which generally necessitate a reeducation of the voice, even after the emotional condition is alleviated. The condition will be similar to that of the post-operation state previously described. The important point of consideration in this connection is that, if the defect is due to emotional maladjustment, vocal reeducation will not be sufficient remedy. In emotional maladjustments are not included, naturally, the initial platform emotions due to strangeness of the speech situation. These frequently have the same effect of cramping the voice; but this is merely a transitory condition which will pass with the passing of the strangeness. The new speaker must not be alarmed by it.

Vocal Defects.

It is almost impossible to learn without the aid of some other person just what one's vocal shortcomings are. Our voices are to us a habit; we are used to them and they sound all right to us. But we should bear in mind that they do not sound to others as they do to us. For example, even the speaker with a weak voice is apt to think he is thundering. This is due to the accentuation of certain vibrations to the ear from the inside of the mouth through the bones of the head. We get this in addition to the sound which comes to our ears from the outside. Others get only the vibration which comes out of the mouth. If you lay your ear against the jawbone of a friend when he is speaking, you will get some idea of how his voice sounds to him, and you will find a quality quite different from the quality you ordinarily hear. Experiments in recording the voices of many persons have proved that almost no one recognizes his own voice when it is reproduced. For these reasons, it can be readily understood that it is almost impossible for a person, himself, to know whether his voice is of good quality or not. This he can determine by soliciting the comments of one who is discriminating and will be frank.

A description of the most common defects follows, with a suggestion of what needs to be done, but not how to do it. Later in the chapter will be suggested means of remedying the difficulties.

No vowels.—This is a habit common to persons who talk so rapidly that there is practically no time in the process for them to vocalize a single vowel. Good voice is produced through the vowel sounds. The tone and carrying quality is in the vowel and practically only noise in the consonant sounds. Good voice must flow as a stream flows. There cannot be any more power in a voice that is constantly starting and stopping than there can in an electric

motor that is constantly doing the same thing. The sound of voice must be as continuous as the interruption of articulation, of breathing, of phrasing, and of vocal punctuation will permit it to be. Unless it flows through many words, as in the legato phrase of a song, there cannot be a constant enough column of air in the resonators to cause complete resonance. For voice that will carry, one needs, then, to speak at least slowly enough so that each vowel will vibrate momentarily in the resonance chambers. So, vowel blending with vowel in a flow of sound, cut distinctly into words by the consonant sounds, will tend to give us clear, distinct speech.

Weak voice.—“White” tone; almost no resonance of head or chest; the vocal phonograph without the horn. The speaker needs to take exercises to develop resonance; he may need to practice proper breathing. There is practically no organic reason for anyone with unimpaired vocal organs to speak in a weak voice. Any person should be able to get started in the habits of a good strong voice in the course of a week or two.

Throaty voice.—Guttural sounds, muffled tones, sometimes a hoarse quality; generally not apparent to the person with the defect. Because he hears so much rumbling in his throat near his ear, he is apt to think he is getting resonance. As a matter of fact, too much of the sound stays in the throat, and too little of it gets to the listener. With it, there is generally poor articulation and indistinctness. The ends of sentences tend to be entirely lost, for they slip deeper down the throat and are swallowed. The difficulty here is due to a back “placement” of all vowels, accompanied often by over-activity of the tongue and tightness of the jaw.

The characteristic is found frequently in the voices of those whose parents’ native tongue is one of the Germanic languages. In its worst form, it is found among those who have tried to deepen their own voices—tried to

talk in a lower pitch without having intelligent supervision in making the change. Many voices are spoiled in this way. Feeling the necessity to speak in a deeper, more manly tone, a person will lower his pitch, and because he hears a deep rumbling, will consider the feat accomplished, when, as a matter of fact, he is almost always merely bringing his voice from a proper placement in the front to the back of his mouth and throat. It is well to remember that it is almost an impossibility for anyone to make this change without injury to his voice, unless he has the guidance of one competent to teach *voice*.

Remedying the defect requires, generally, a lessening of tensions, a decreasing of the activity of the tongue, a more forward placement of the vowels in the mouth, and sometimes a raising of the *pitch*.

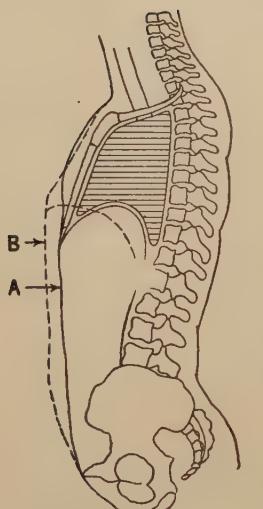
Shrill voice.—Piercing, penetrating, hard metallic sounds, often in a high pitch; seems to specialize in a particular kind of head-resonance to the exclusion of all other kinds. Such a voice lacks all the mellowness and freedom which make speech pleasant to the ear. One who has this defect will need to free himself from the tensions which prevent a more general resonance and to practice exercises, under supervision, for more complete resonance.

Nasality.—Commonly called talking through the nose. If, in vocalizing, the soft palate is not sufficiently active to close off, pretty largely, the mouth cavity from the nasal cavity, the result is apt to be an overspecializing in head tones, a sharp, hornlike quality. This is one cause of positive nasality; another is that of adenoid growths, which prevent complete closure by the soft palate. A cause of another form, negative nasality, is malformation of the nasal passages themselves, which prevents the escape of sound from the nostrils. While an operation may be necessary in the case of adenoids or malformation, the most effective cure, otherwise, of either positive or negative nasality is to train the person with the defect in a more active use of the soft palate, so that in vocalizing he will

completely close off the nasal from the mouth cavity on all sounds, excepting *ng*, *m*, and *n*.

Lack of head-resonance.—A cause of the partial ineffectiveness of a vast number of voices; little or no use will be made of any of the resonators above the mouth cavity. Since a large part of the bigness and mellowness which characterize an excellent voice is contributed by these resonators, if they are not fully used, a high percentage of what belongs to voice is left out. Causes of the condition may be similar to those discussed under *Weak voice*. Or the fault may lie in throat tensions. In general, correction will depend upon exercises for resonance and for relaxation.

Improper breathing.—Since vocalized breath is the basis of tone, proper action of the breathing apparatus is important in correct tone-production. Many of the defects discussed above have, as a contributing defect, poor breathing. Many persons have insufficient breath for speaking, because they do not take enough air into the lungs and are unable to retain properly what they do inhale. They may breathe largely into the upper chest only instead of completely filling the lower as well. The fault, generally, is that the whole breathing apparatus is weak. It may never have been sufficiently exercised to give it strength for forceful speaking; for, after all, breathing is a muscular process and the muscles which control inhalation and exhalation, if never properly exercised, will be as weak as other muscles of the body would be under the same circumstances. Inhaling and exhaling are controlled largely by the diaphragm, a large muscle just under the lungs and over the entire abdominal cavity, attached to the ribs and to the spinal column. The diaphragm is domelike in shape, and the top of the dome fits up under the lungs in a convex manner. When it contracts, as it does in inhaling, the muscle straightens out a little and there is consequently less dome. This action at the same time distends the ribs and upper abdomen and draws air into the lungs. When



A - Diaphragm relaxed
B - Diaphragm contracted

the muscle relaxes, the dome again ascends and the breath escapes.

The accompanying diagram illustrates the position of the diaphragm, contracted (lungs filled), and relaxed (lungs empty). The straight lines indicate the relaxed position; the dotted, the contracted.

The diaphragm may be weak, uncontrolled, or its relaxation too spasmodic for smooth, continuous flow of voice. In strengthening and controlling this muscle, breathing exercises should be used which will make its action vigorous enough to draw in a full breath, and to let it escape gradually, until it is almost entirely vocalized.

Suggestions for Improving the Voice.

Earlier, it was promised that means would be suggested for improving vocal defects. The first and most important piece of advice is, if you have any serious vocal incapacity or unpleasantness, to consult a reliable voice teacher. Many books on Public Speaking give page after page of methods and exercises for correcting defects. These are of value if one has an intelligent teacher of voice to guide one in applying them, but totally inadequate, indeed generally harmful, if any attempt is made to apply them without guidance. The speaker himself cannot as a rule hear his own defect and can hear no better what effect he is getting from the exercises. Therefore, he is at least as apt to do them incorrectly as correctly; as a matter of fact, there are more chances of his doing them incorrectly. The vocal mechanism is by far too delicate an instrument for anybody who is not a specialist to fool with. A man cannot really be expected to do a better job in changing

voice by himself than he could in removing his tonsils. Both are technical jobs.

In searching for a teacher, the speaker will do well to avoid quacks or persons with only a smattering of knowledge. There are more voices spoiled than improved by many so-called voice-teachers. Within the writer's own experience have come innumerable young men and women whose voices have been almost ruined by the instruction of such quacks, or by teachers who would hand a pupil a book of voice-drills and leave him to work out his own destiny. Many a teacher will make the mistake of telling a pupil merely to lower the pitch of his voice, without telling him how. The frequent result has been discussed under the caption *Throaty voice*.

While the teaching of voice for speaking is, in general, by no means as difficult an undertaking as the teaching of singing, it requires of the teacher about as much knowledge of actual voice-production. It demands the application to speaking of the principles of good tone-production in singing. And, as no singer is trained in a short time—years being generally necessary—so the speaker who would develop some new vocal capacity cannot expect to gain the new characteristics without practice extended over a considerable period of time, though, with him, the process need not require years. While he may make the necessary changes in a few weeks or months, he will have to give attention to the matter for a still longer period, in order to make such changes permanent.

The Use of Exercises.

Although the correction of throaty, nasal, shrill, and metallic voices is a task for the specialist only, where the difficulty is simply a matter of lack of resonance help can usually be given by the general teacher of speech. For such cases the following exercises, rightly used, will almost always give a bigger, richer voice, produced with greater

ease than before. No exercises are here given for the difficult cases. The reason for this is that, where the teacher has the capacity to correct such cases, he will always have his own methods and his own exercises, based upon his own training and experience. The exercises which follow should be practiced for the best results twice a day, or oftener if possible. The minimum should be once a day. If there are too frequent lapses of days without practice, there will be too little continuity for the establishment of the new habits. The exercises can be done in from seven to ten minutes, though a little longer period will bring quicker results. They should be practiced in the order given below. There will be little danger of forming bad habits through their use if the teacher will insist that the vocalization of each vowel be given a forward placement in the mouth, as if it were being intoned at the teeth and lips; also, that there be no strain in the throat, that the tongue lie relaxed in the mouth, and that there be no tension in the muscles of the jaw.

Breathing exercises.—“Dovetail” the fingers of the two hands together and place them palm outward, in front of the forehead, arching the chest up as high as it will rise, so that it cannot rise and fall with the inhalation and exhalation. Place heels together, weight forward over the balls of the feet. With the mouth open, pant vigorously, like a dog, until the muscles of the diaphragm are tired. This exercise is to the muscles that control breathing what the raising and lowering of dumb-bells is to the arms. This should be practiced oftener than twice a day, if possible.

With body and hands in the same position, press upper front teeth against the lower lip. Beginning with all the breath exhaled from the lungs, suck vigorously a little bit of air at a time between teeth and lip: draw, pause; draw, pause; draw, pause until that part of the lungs about the lower ribs is completely distended. Do not attempt to take in more than a comfortable breath. When you have that, try to stretch down and out the diaphragm and lower ribs,

comfortably; then let the breath go. Repeat this two or three times.

Taking the same position as before, with that quick sort of gasp one gives when suddenly startled, fill, in one inhalation, the same place in the lungs designated at the end of the preceding exercises. Pressing the lips together, with a muscular effort of the diaphragm, force a little air at a time—until the lungs are empty—between the lips, in little puffs, as an engine puffs. Repeat several times.

Palate-relaxation and head-resonance.—Taking an erect, relaxed body position, chest arched high, breathing from the diaphragm, intone in your normal pitch, *hung*, vocalizing the *ung*, with but a momentary attack on the *h* from the diaphragm, which then gives a steady lift to the tone. There should be no effort, particularly in the throat; for if the exercise is done correctly, one should feel more as if one were *sighing out* the tone than endeavoring to make tone, a sensation easy to experience, and guaranteeing something close to the right degree of relaxation for the proper production of voice. Voice should always be produced with ease, without strain, with as much freedom as the singing of a bird. In this exercise, you may seem to expend more breath than is usual in your speaking. This is as it should be. For bigger voice, you need more breath vocalized. The *hung*-sound should be relaxed and breathy, for if there is any strain or pressure—except that of the diaphragm—the tone will be sharp, unpleasant, and nasal.

You will notice, in intoning this word, that the sound is the same whether the mouth is closed or open. The exercise is used primarily to develop *head-tones* and is designed to aid in making habitual a *slight* opening between the nasal and the mouth cavities during the speaking of vowels; for head-tones—as is fully recognized by the foremost teachers of voice in America and abroad—depend primarily upon vibration in the nasal chamber of tones coming directly from the throat and mouth. For this reason, in the practice of the exercises that follow, and even-

tually in conversation, you should aim to hear in your tones, as a part of all vocalization, this *hung*-sound. The exercises should not be used if there is any tendency to a nasal *twang* in the voice.

Head- and chest-resonance.—Beginning by humming the sound *m*, vocalize, with the same ease as in the preceding exercise, *mum, mum, mum, mum, mum*, and so forth, until the breath is almost exhausted; then take another breath and repeat. Continue this for a minute or so, seeing all the time that you are getting the *hung* in addition to the *m*. The word should be repeated rather rapidly, the emphasis being on the *m* throughout.

The same exercise should be used with the addition of a soft, forward-placed *a* before the *u*, making it *ma-um*. It should be said more slowly than the other, the vowel being slightly held each time, and the word said about five times on each breath. The idea here is to carry the resonance of the *m* into the *a*. Care must be taken that the placement is forward and that the *a* does not become that of the word *saw*. In each case there must be no pause between the words, but the tone must flow continuously, and the breath must be held steady under the tone.

Jaw- and tongue-relaxation.—Bend the body slightly forward at the waist. With mouth open and jaw loose, shake the head sidewise, making the jaw shake loosely from side to side. Standing erect, permit the lower jaw to drop, causing the mouth to remain open while you repeat rapidly in the same manner as the other exercises, only with greater rapidity, *la, la, la, la, la, la*, the lower jaw hanging motionless throughout, the *a* being the same as in the previous exercise. An effort should be made to keep the tongue relaxed and flat in the mouth, the tip of the tongue loosely shaping the sound, then falling back flat in the mouth with the sounding of the vowel, which should seem to be formed at the very tip of the tongue. Breath should be expelled through the nose as well as the mouth, and the *ung*-quality should be heard throughout.

In the same manner as with the *la*, *na* should be repeated, the jaw hanging relaxed, and moving as little as possible throughout.

Head- and chest-resonance.—Beginning with *hung*, repeat *ma-i* about ten times on each breath, the *a* being the same as in the other exercises, and the *i* being the same sound as in the pronoun *me*. The *m* should be carried into the *a*, the *a* into the *i*, the *i* into the repetition of the *a*, and the *ung* should sound through all. If worked up to by the foregoing process, and vocalized with the right degree of relaxation, the vowels placed forward, this is one of the best exercises for a combination of resonance.

Sentence-exercise for resonance.—Vocalizing in exactly the same manner as in the foregoing exercises, pressing—or humming—the first consonant of each word before saying the vowels, intone, “Most men want more poise and more royal margin.” The words are chosen because almost all can be made to begin with resonance and because they contain a variety of vowel sounds. The *m* and the *ung* must be carried through all the vowels, the whole *sighed* out, with the sound of each vowel prolonged. Care should be taken that the words are not jerked out and that breath is not taken between each two words. Let the voice flow through about the first five words: a breath can then be taken, and the remainder intoned without break. If the exercise is done properly, the voice should have a big, mellow quality, the speaker feeling that his throat and mouth cavities expand with the bigness of the sound. Intone this exercise from five to ten times; then, trying to get the same quality, say it expressively, as if to an audience, conversationally, yet in a big, full voice.

Further exercise for resonance.—The next step is the reading of a few stanzas from Tennyson’s *In Memoriam*. With an effort to make use of the same quality, and using your imagination, shout, as if to the bells in a steeple a block away. The tone must be big, a half-chanted speaking, or yelling; yet the throat should feel entirely free of strain

and the loud tone cause no irritation of the membrane. It should, as a matter of fact, seem easier to speak thus than in a quieter, more intimate manner. Any vigor in the production must be in the action of the diaphragm and abdominal muscles, and in the whole body-effort to express.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Practice applied to normal speaking.—Now, take a book of poetry or prose, and read as if speaking to an audience, in a voice larger than you would use in a drawing-room, yet not so loud as in the “Ring out, wild bells.” In this somewhat quieter and more conversational manner, maintain the same resonance and ease. In the earlier stages of this practice, as one reads the second or third sentence the voice will tend to slip more and more away from the newly acquired resonance and forward placement. It is, therefore, advisable to pause after about every third sentence and intone the “Most men want more poise,” etc.; then take up the reading again, endeavoring to bring the same quality into it.

In all vocalization, a sound principle to bear in mind is that a big sound rarely ever comes out of a small opening. Many persons have no voice for the reason that they refuse to open their mouths wide enough to let out any sound. They speak always with their teeth no more than an

eighth to a quarter of an inch apart. While this shortcoming is generally accompanied with tensions of the jaw and tongue, it can rightly be considered a defect in itself.

Use of a mirror.—A fair-sized opening of the mouth is an essential in good vocalization; an exaggerated opening serves no good purpose. It is well to use a mirror in practicing, to see that the tongue is not too active, that the jaw hangs loose, and that the mouth is kept reasonably wide-opened.

Limiting practice.—When one first takes up the practice of these exercises, it will probably be undesirable to go completely through the process outlined above. For the first week it might be well to devote attention entirely to the breathing exercises, the *hung* and the *mum*. The next week may be added the *ma-um* and the *la*, with perhaps an effort to apply so much to the “*Most men*.” The next week may be added the *na*, with an effort to apply all that has been gained to the “*Most men*” and the “*Ring out, wild bells*.” To that can be added, week by week, the rest of the process. To try to apply all the exercises from the first is far too difficult. The addition of the new exercises after the old are executed fairly well has the further advantage of helping to relieve monotony. All the exercises will not work equally well, either, with every person. A teacher will get a result easily with one person through an exercise that will not work at all with another.

Additional exercises.—A person who is progressing fairly well with the exercises given above may get additional help through the use of one or more of the following:

Mang, same *a* sound as in *ant*;

Ming, same *i* as in *ink*;

Mung, same *u* as in *hung*.

When used, any of these should be repeated eight or ten times on one breath, and the process then repeated, again and again. With the first, a particular effort must be made to keep a relaxed jaw and tongue and to keep the vowel forward. If there is any tendency to nasality, or

to any sharp or reedlike quality, these exercises should not be practiced, for they are apt to accentuate those qualities. Where they can be used, a good exercise can be made of all three, by repeating them alternately: *mang, ming, mung*.

After the first week or so, the practice of exercises should be concluded with a short period of reading or speaking, as indicated above. Also, as soon as possible, the speaker should begin to apply what he is practicing to his conversation, to all his speaking on any occasion. By this application to his daily life, he will in a short time form habits of vocalization that will remain permanently with him.

III. ARTICULATION

Incomplete Articulation.

Lack of distinctness may very often be traced to other causes than improper vocalization. It is not only necessary to give speech the quality and force which come through correct use of the voice, but it is essential also to shape the sounds into words by clean-cut articulation of consonants. The word *dot*, pronounced without the final *t*, may be *doll, daw, dock, don, doff*. If important letters are omitted in the sounding of words, the audience must attempt to interpret meaning from the connection with the rest of the thought. It can do this to a certain extent; but when a great number of words are not clear, there is really too little thought-material out of which to build an interpretation. Hence, the listeners miss so much of what is being said that they become discouraged and no longer attempt to follow the discourse.

Very often we hear a speaker with a good voice whose words are not understandable in a large room or hall. This fault is generally due to slovenly habits of articulation. The speaker does not use actively enough his breath, his lips, or the tip of his tongue. Or he may have a resonant voice and yet not open his mouth wide enough for any dis-

tinct sound to come out. Distinct pronunciation demands that each sound have sufficient vibratory momentum to carry it to the ears of the person in the last seat of the hall. The sound must be shaped by the positions of the tongue, teeth, lips, and soft palate and attacked by the breath, vocalized or unvocalized.

Forming Consonant Sounds.

Consonant sounds are formed by obstructing or interrupting the smooth flow of voice carried through the vowel sounds. To be audible in public, this obstructing must be vigorous. It should be like the vigorous attack of a small enemy which hopes to interrupt the passage of a larger one. The momentary obstruction is made by closing the lips, by shutting off the sound through pressing the tongue against the palate or the teeth, or the upper teeth against the lower lip; by shutting off the mouth cavity, through joining the back of the tongue and soft palate, or by closing the teeth with lips drawn back. We might say that, as a counter to this interrupting, the breath, through action of the diaphragm, makes a quick attack which again clears the passage. In the quick opening-up of the passage comes a sound, a click, a pop, a hiss, or a grunt, and the carrying power of this sound will depend upon the vigor of the interruption plus the slightly explosive reopening by the breath. A half-hearted or slovenly interruption due to only partial or incomplete forming of the sound results in either a weak or a characterless sound.

The first thing to be practiced, then, for distinctness is this complete and vigorous forming of the sound by the tongue, teeth, and so forth, and a quick and slightly explosive release in response to a quick attack by the breath. The breath exerts a fairly constant lifting pressure to the vowel sounds and quick blowlike strokes to consonant sounds. To the person first practicing this more vigorous pronunciation, the process is apt to appear highly artificial

and exaggerated, and the care to be distinct will tend to make him unnaturally conscious of his speech. He may, as a matter of fact, in the beginning, swing to the point of exaggeration. If, however, he is to become distinct in public, without interrupting his thoughts by conscious efforts at distinctness while he is on the platform, he will have to learn largely to forget about the matter by making good articulation a habit of life. In his final acquirement, he must be sure that there is no artificiality. He must avoid that overmeticulous correctness that obtrudes and annoys, a characteristic occasionally found in those who are pedantically distinct. His articulation must be clear without people being aware of it—again the art that conceals art. The most common of the forms of overdistinctness is the addition of a vowel to a terminal consonant sound; for instance, one will say *handuh*, for *hand*.

Exercises.

The practice of a few simple exercises will greatly aid in acquiring the correct habits. The following exercises, if practiced regularly, are sufficient to remedy the indistinctness of the greater number of those who speak in public. No attempt is made here to give an exhaustive treatment of the sounds of language, but rather to pick out the mistakes that the great mass of beginning speakers make, and to propose remedies for them. Where a speaker has greater language difficulties than those herein referred to, such as foreign accent, dialect, or speech disorders such as glottal stops or lisping, his case is one for a specialist expert in the treatment of such conditions. Our problem is to deal with the broad, not the special, need and to give as few exercises as is possible to meet the need. Not all persons will need to practice all the exercises that are given; it will be an act of wisdom, therefore, in the student if he will find out exactly which sounds he does not articulate clearly and concentrate only upon those. As in every-

thing else connected with the development of correct speech habits, the advice of a competent teacher of speech will be of value. It may be some guide to those in doubt to say that almost everyone who is going to speak in public could profitably exercise in the pronouncing of *t, d, p, b, f, v, k, g, l, m, n, nd, sts*.

General.—Intone on one breath the long sounds of the following vowels, *a, e, i, o, u* (as in *ale, eel, ile, ole, you*).

1. *T.* Intoning as before, add *t*, as in *hat*: *ate, eat, ite, ote, eoot*. Formation: tip of tongue against gums back of upper teeth; tongue is forced away by quick attack of the breath. The sound differs from the *d* which follows only in that it is whispered, not vocalized as in the *d*. Many persons say both alike, resulting in a mispronunciation of the *d*. The difference between the whispered and the vocalized sounds can be determined by placing the tips of the fingers on the throat, an inch or so above the "Adam's apple." If the sound is whispered, there will be no sensation; if it is vocalized, there will be a tingling under the fingers. This method can be used for distinguishing the vocalized from the unvocalized, in the exercises which follow.

Kate greeted Mattie quite discreetly.

The knitted mittens fitted the cute kittens.

Pete floated toward the boat as the mate mutely sighted the raft.

2. *D.* Add *d*, as in *bed*: *aid, eed, ide, ode, eood*. Be vigorous in sounding the consonant.

Ada needed the seeds for the middle meadow.

The bandit rider on the frenzied steed vaulted the sodden roadbed.

The subdued feudist viewed the arid hillside naked even of weeds.

3. *P.* Add *p*, as in *tip*: *ape, eep, ipe, ope, eoop*. Formation: lips brought together, then forced apart with an energetic puff of the breath; whispered.

The pupil typed a heap of papers.

The ape heaped up soap, rope, pipes, capered about, then leaped on the heap.

Paul appeared in deep hope of appeasing Cupid.

4. *B.* Add *b*, as in *rob*: *abe, eeb, ibe, obe, eob*. Formation: as in "3," with sound vocalized.

Abe imbibed from the brown bottle on the bountiful table.

The babe in her blue robe bumped the tub with a cube.

The barber bought his boy a saber, a club, and a brass tube.

5. *F.* Add *f*, as in *cuff*: *afe, eef, ife, oaf, eof*. Formation: upper front teeth against upper part of lower lip; the breath is forced between them. The sound is whispered.

The thief frightened the calf so it fell half down the bluff.

His wife prayed for his life until he was safe over the reef.

The waif carried up to the roof some beef, a knife, and half a loaf of bread.

6. *V.* Add *v*, as in *move*: *ave, eev, ive, ove, eovv*. Formation: as in *f*; sound vocalized. Continue to force breath through, until you hear a strong vibration.

Dave received the dove he had saved alive in the cove.

Jove proved his love by relieving the five of fever.

The seven wives were going to St. Ives.

It behooves you to receive the knives he gave as a favor.

7. *K.* Add *k*, as in *kick*: *ake, eek, ike, oke, eook*. Formation: back of the tongue meets the soft palate, and breath is expelled in an explosive sound with the dropping of the tongue; whispered.

Mike the Greek baked a cake in his leaky shack.

A hike up Pike's Peak is no joke for naked and aching feet.

The duke acted quixotic in revoking the attack.

8. *G.* Add *g*, as in *guard*: *ag, eeg, ig, og, eog*. Formation: same position as with *k*, but with the sound vocalized.

The Hague and the League drag off great or vague ogres.

The rogue bagged a big tiger.

The dog tagged after the bugler, wagging his tail and dragging a wig.

9. *S.* Add *s*, as in *pass*: *ace, ees, ice, os, eoos*. Formation: sides of the tongue pressed against the sides of the upper teeth; front of the tongue not touching anything; teeth almost closed. Expel the breath over the tongue and between the teeth in a slightly hissing sound; not vocalized.

Tess missed the geese and the rooster.

Oscar hastened to fasten the noose.

They ceased their base and hostile abuse as a less successful process.

10. *Z.* Add *z*, as in *zebra*: *aze, eez, ize, oze, eooz*. Formation: Same position as in *s*, with the sound vocalized.

The peasant gazes at his rows of peas.

The crazy miser is dazed by his woes and misery.

Lizzie chose a rose vase and raspberry pies.

11. *Sh.* Add *sh*, as in *shame*: *aish, eesh, ish, osh, eoosh*. Formation: the same as for *s*, though with the front of the tongue slightly raised, and the breath forced through the almost closed teeth; whispered.

The Russian bishop dashed rashly on his mission.

Plush cushions with short sashes were the fashion.

The Hessians wished to push on through the brush to the ship.

12. *Zh.* Add *zh*, as in *seizure*: *aizh, eezh, izh, ozh, eoozh*. Formation: same as with *sh*, but with the sound vocalized.

The seizure and division of the treasure caused the explosion of his delusion.

In his leisure the vision of a trip to Asia gave him a great measure of pleasure.

On that occasion the allusion to his decision caused derision.

13. *Ch.* Add *ch* (*t* plus *sh*), as in *chance*: *aich, eech, ich, och, eooch*. Formation: articulate *t* and run it quickly into *sh*; whispered.

The witch touched the rich Dutchman with her birch.

As the poacher lurched on the beach he clutched his watch.
The coachman reached the church and searched for his satchel.

14. *J.* Add *j* (*d* plus *zh*), as in *judge*: *age, eej, ije, oje, eooj*. Formation: say *d* quickly, and run it into *zh*; vocalized.

The sergeant-major nudged the adjutant at the joke.
George kept a budget in the large ledger.
The barge became wedged in the gorge under the bridge.

15. *sts.* Add *sts*, as in *ghosts*: *asts, easts, ists, osts, eoosts*. Formation: combination of the *s* and *t* as already given.

The host's jests amused the priests, his guests.
The pest's nests on the masts and posts were destroyed by the gusts.

He boasts that he twists and exhausts the beasts; then bests them with his fists.

16. *L.* Add *l*, as in *lace*: *ale, eel, aisle, ole, ule*. Formation: tip of tongue placed against the palate at the root of the front teeth; sound forced over sides of the tongue and through the nasal passages; vocalized.

The jolly miller does not dilly-dally at his toil.
Little Lilly fell pell-mell down the hill.
Alfred and Polly piled on the Yule logs to hail Billy and his pal.

17. *M.* Add *m*, as in *mama*: *aim, eem, ime, ome, eoom*. Formation: mouth closed; the sound of *ah* vocalized in the closed mouth and nose in a humming sound. Unless the sound is heard in the nose, it will not get a strong enough vibration to carry.

Tom and James roamed among the somber tombs famed from time immemorial.

Jim came fumbling and mumbling with the maimed lamb from the farm.

To some the humble team seemed doomed for that game.

18. *N.* Add *n*, as in *nun*: *ane, en, ine, own, eoon*. Formation: tip of the tongue as in *l*, with the back of the

tongue touching the upper teeth, the vocalized breath being forced through the nasal passages. A strong vibration must be established to carry.

Ann and Don won a fine tan from the sun on the dunes.

The lane was strewn with clean stones that rained upon it from the van.

In June the dean condoned the quintet, but banned the vine as a bane.

19. *Nt.* Add *nt* (*n* plus *t*), as in *paint*: *aint*, *eent*, *int*, *ont*, *eoont*. Formation: both sounds must be established; the *n* in the nose, and the *t* as heretofore described.

He went to the tents to count the pants that were sent them.

His aunt mounts the indignant horse, but soon repents.

The infant's quaint hints meant that she wanted some cents.

20. *Nd.* Add *nd* (*n* plus *d*), as in *find*: *and*, *end*, *ind*, *ond*, *eoond*. Difficulty will be found in establishing the *d* after the *n*.

He found the hind on the sand and was bound to tend to it.

Behind the pond, around the bend, there is plenty of land on hand.

He binds their sound minds by his kind demands.

21. *Ng.* Add *ng*, as in *sing*: *aing*, *eng*, *ing*, *ong*, *eoong*. Formation: press together the back of the tongue and soft palate, cutting off the vibration in the mouth cavity, humming the vocalized sound in the nasal cavities. Note that the sound is not *n* plus *g*, but is a sound in itself. For correct articulation, the humming should finish before the tongue is released, otherwise the sound will terminate with a click resembling *k* or *g*, as in the speech of the English cockney, who says *kingk*, or in the English of many whose parents' tongue has been one of the Germanic languages, who will say *singkingk*. A safeguard is the finishing of the sound before the tongue and soft palate are separated.

He was intending ringing and asking if she were going walking.

The message came singing and winging its way to her longing heart.

The mother, wringing her hands, saw the engine come clanging and banging down the street, bringing help to her boy climbing so high.

Prancing and dancing, kicking and jumping, the bucking yearling was unhorsing his rider.

22. *Thd.* Add *thd* (*th* plus *d*), as in *breathed*: *athd*, *ethd*, *ithd*, *othd*, *eoothd*. Formation: *th* is formed by placing the tip of the tongue against the bottom of the upper teeth or even almost under them. The breath is forced between the tongue and the teeth; vocalized. The sound must not be confused with the “*breathed*” *th*, the formation of which is the same. In the practice of the following sentences care must be taken that both sounds are vocalized and not whispered.

He writhed about, breathed heavily, and mouthed his words.
He loathed the picture bequeathed to him.

The baby was bathed regularly, and teathed easily.

23. *Pt.* Add *pt* (*p* plus *t*), as in *helped*: *apt*, *ept*, *ipt*, *opt*, *eoopt*. Vigorous effort will be necessary to make the sounds distinct.

She crept in, stooped over the unkempt child, and wept.
They hoped he could be captured and kept stripped, then whipped and doped.

The apt student mapped out a plan, typed quickly, then slept.

24. *Wh.* Add *wh*, as in *whip*: precede the vowels *a*, *e*, *i*, *o*, *u*, with *wh*: *whay*, *whee*, *whi*, *whoe*, *wheoo*. Formation: purse the lips as if to sound the vowel *oo*; blow through the small opening; whispered.

Where and why were you whispering and whimpering?
What whim makes you sit on the white wharf whence the whales whirl on?

While the bewhiskered Whig whitewashed the wheel, he whistled wheezily.

25. *W.* Precede the vowels with *w*, as in *water*. Formation: as in *wh*; sound vocalized.

Have they much wet weather in Wales?

Her wit, her witching wiles, and the wig she wore won him for weal or woe.

The women wept over the war waifs and widows.

The Foreign in Speech.

In practically all of us there is an inherent quality which causes us to react unpleasantly to the unfamiliar characteristics of other peoples. Much of the so-called race-prejudice and religious prejudice has its basis in this. Very often we are offended by and innately distrust manners which differ from our own, and we tend to regard as inferiors persons who do not conform to our standards, to consider them crude or ill-bred. This is apt to be the reaction toward the person who speaks our own language with any strange accent. While in the larger cities of our country, owing to the congregation of so many persons of foreign birth, differences of language are accepted with more tolerance than in smaller communities, yet even in such cities the person who speaks differently is apt to be considered inferior. Of course, this does not always hold true; for, particularly with persons of education, the slight accent of the Southerner or of the Frenchman, for example, may have a great deal of charm. In such case, though, there is generally no great variance in their use of the grammatical construction and the vocabulary of our language. Because the stranger does not differ in too many ways, his slight deviation has charm. We are apt to react pleasurabley to those whose native speech is composed of soft, flowing sounds, but rather with dislike to those of the harsher, more guttural sounds.

This attitude is expressed not only towards the English of foreigners, but, with equal hostility, very often, towards that of Americans from a different section. Not entirely because of the War of the Revolution, but partly because of the difference in intonation and accent, does the Britisher find himself disliked. A person from a part of the East where soft *a's* and *r's* are used is most likely to

be considered affected in Pittsburgh or Cincinnati. A woman who had lived all her life in Philadelphia took a cottage for the summer in New England. On one of her first days there she went to a butcher's shop, and, her purchase made, rushed back to her friends with her experience in the shop. "Well," she said, "that's the first butcher I ever saw who is affected! He said to me, 'Will you have haaf a pound, madame?'" A few days later she went on a general shopping trip to the nearby village. In consternation, she returned several hours later, summing up her adventure in one vehement assertion, "All these people up here are affected!"

The woman had always associated a different pronunciation of certain vowels and consonants with people who had tried to change their speech in order to appear more cultivated—or who were so misjudged. When she found an entire community of persons talking in this way, it is not to be wondered at that she should think the same of all of them. In the same way, if a speaker's diction shows a considerable difference from that of the locality in which he chances to be speaking, he is apt to find a part of his audience reacting with hostility towards him. This situation is a difficult one, for it cannot be expected that a speaker who travels about change his language to suit the ears of every locality. His saving grace in such a situation will be a genuineness in other things, a naturalness, a simplicity which will give assurance to his audience that this difference in speech is a natural thing with him, not an affectation. But a speaker from, let us say, Washington, who takes up a permanent residence in Boston, Pittsburgh, or San Francisco, will do well to conform as much as possible to the speech differences of the locality.

Summary.

As a part, then, of his general training for speaking, the student will need to cultivate, if he is not already

blessed therewith, the habits of speaking interestingly, directly, and conversationally *with* an audience. If he has not already a pleasing, elastic, strong voice, he will need to develop it as a means of meeting the audience-situation. If his speaking is partially indistinct, he will have to cultivate habits of precise articulation. If he has any other speech handicap likely to interfere with his public work, he should as soon as possible determine the basis of the trouble and get to work at the improvement, with full realization that the change of deep-set habits requires patient, persistent practice.

CHAPTER VIII

GETTING RID OF VOCAL MONOTONY

A pleasant, resonant voice and clear speech alone are insufficient equipment to render a speaker effective in delivery. More than that is necessary if he is to hold the attention and interest of his listeners. He may have a melodious voice, yet lull people to sleep with it; he may be articulate, yet dull. His oral equipment must include, in addition to voice and clearness, characteristics that will prevent him from being dull and monotonous, the bane of so many persons who try to speak in public.

Monotony Conducive to Inattention.

Monotony, as we know, offers no relief. With no relief, attention breaks and is lost, at least until a new stimulation recaptures it. The mind can hold on to the same thing only a very limited time before there is a break in concentration; and the only way one can obtain continued attention is constantly to provide new stimulation. While the kind of thought-material offered is a big factor in this process of holding interest, the oral presentation can either aid the ideas or render them practically impotent. The most interesting material, presented monotonously, becomes ineffective. The unfortunate part about vocal monotony is that it tends to produce drowsiness. The better the voice, the more the monotonous melody tends to lull one to sleep. The hypnotist makes vocal monotony a part of his technic, in producing hypnotic sleep. If a speaker, then, has had the experience of observing members of his audiences nodding, or perhaps actually sleeping, or if he

has noticed that his listeners have sat through his discourses with dull, apathetic expressions upon their faces, without any eagerness or display of keen interest, it would be well for him to take stock to see if he is providing enough varied stimulation in what he says, and in the way he says it, to make his discourse vital to them.

The possibility of monotony increases as the speech grows in length. There is far less danger of monotony in a five- or ten-minute talk than in one of greater length. A speech of from thirty minutes to an hour will tax the ability of the best speakers to keep their audiences constantly alert. Speeches of from ten minutes to half an hour will in most cases require vocal and expressional variety, if they are to accomplish a satisfactory result. It goes without saying that it is far easier to hold attention over a short period than a long. As the period lengthens, it becomes increasingly difficult for the mind to give attention.

There are types of speeches, too, of which the purpose and material are more liable to be monotonous than that of other types. The speech whose purpose is entertainment will stand more abuse from its speaker in the delivery than practically any other kind. The speech, too, which exhorts the listeners to action is apt to arouse the speaker himself into a real expressiveness that will free him from the worst elements of monotony. Then also this kind of speech deals, generally, with actual problems in which the listeners are involved. Unlike either of these, the speech with the aim to instruct (exposition) and the speech the material of which is largely logical (argument) tend more by nature to tediousness, unless ingeniously dealt with in composition. There is in them, often, so little feeling-aspect that it is difficult for the speaker himself to react other than monotonously to what he is saying.

In the same way, the purely expository and the coldly logical parts of a long speech are apt to be the dullest. They may deal with cold analysis, definition, recital of facts, use of figures and statistics, and citations of author-

ity. While an effort must be made in such cases to avoid dullness through composition, where monotony tends most to exist, there the speaker must make the greatest effort in his delivery as well to use devices that will keep his audience on the alert.

Change, the Cure for Monotony.

What are these devices? The spice of life, they say, is variety. This is no less true in speaking than in other things of life. Since monotony is sameness, the remedy, in the different phases of the delivery process as well as in the material presented, is variety, change, newness. While these different phases are, in reality, all a part of a single process and inseparable, yet, as in the case of the various stops and pedals of an organ, all of which contribute to the harmonious whole, an analytical study of the uses to which they can be put is essential to their effective usage. This comparison, however, does not apply to all speakers. Some emotionally well-adjusted persons with good voices, vivid imaginations, and natural expressiveness use the stops of their speech-organ unconsciously. It would be folly for them to try to do by art what they are already doing by nature. However, where a person has any tendency to monotony and inexpressiveness, his only recourse is to learn to use the stops and pedals of his organ by art. Here again the same steps cannot be prescribed for all, since individual difficulties vary, and some speakers may already be able to use some stops.

Causes of Monotony.

Before specific remedies can be proposed, it is essential that we determine the various causes of vocal monotony. Briefly stated, these are: the same emotional attitude; the same tone; constant repetition of the same rising or falling of the voice; no variation in the rate of the output of

words; no variation of force; unvaried repetition of the same kind of emphasis; no pausing.

Monotonous emotional attitude.—The principal cause of monotony, as was suggested in the chapter on *Gesture and Movement*, is emotional. Since feeling and changes in feeling are the basis of all expressiveness, which is the essence of variety, the person dominated by one emotion, *fear*, has no freedom of feeling, no variability of feeling-reactions. He is monotonous because there is nothing but sameness in the emotional aspect of his delivery. His monotony of voice and manner is merely a reflection of his monotony of feeling, and for him to try to remedy the difficulty by voice- and inflection-exercises is an effort to get at it from the wrong end. If he can free himself emotionally, if he can overcome the domination of the single inhibitory emotion, he may find it scarcely necessary to practice vocal exercise for variety. If he cannot slip off these shackles, he will have to resign himself either to dullness or to a life in which public speaking has but little part. In this regard, nothing will here be added to what has already been discussed in the chapter on *Initial Difficulties and How to Meet Them*. However, before leaving this phase, it is well to note in this connection that the emotional unshackling, like the nasal operation mentioned in the preceding chapter, is alone often insufficient remedy. Where habits of speech have been built upon the wrong emotional foundation, as in the case of the operation, a process of reëducation is often necessary to teach the use of that variety which has been so long undeveloped. Where such reëducation is needed, it will be in connection with the defects discussed below.

Monotony of tone.—Droning is the cause of much futile speaking in the classroom, the pulpit, the courtroom, and the lecture hall. One of the habits that causes droning is that of speaking constantly on one vocal level. The speaker will say practically every word on one note in his voice, with but little rise and fall in emphasis and inflection. All

his speaking will be the monotony of the plateau, unrelieved by hills, mountains, ravines, and valleys. It is as if one kept repeating the same note on a musical instrument, without any relief. No matter how good the voice, there can be no pleasing or attention-holding quality in it without a fair use of the entire vocal range. Where there is a freedom of emotional expression, no bad habits of speaking hindering, various emotions find expression at different heights or depths of the vocal range. For example, happy, light, gay, trivial, facetious, playful moods run generally to the upper register, while more serious, sadder, more intense, or more dominant moods tend to express themselves in the lower register. Where, therefore, one is chained to one or two notes in all his speaking, he simply has not the mechanism to express how he feels about anything. Try to imagine a picture painted all in one tone, without contrast. It is not possible, for without contrast there can be no painting of anything that is intelligible. It is through contrast, difference, that values are indicated, that meaning is made clear, that the important is distinguished from the non-important. This is just as true in speaking as it is in singing, in playing a musical instrument, or in painting. While the speaker can make a part of what he says intelligible even though speaking in a monotone, he can never indicate the full value of all that he is saying; he can rarely, if ever, distinguish the important from the relatively unimportant. In fact, it will be difficult for him to make anyone believe that anything he is saying is important, no matter how much so he himself may believe it to be. Like the musician who tries to get music out of an instrument with only one stop, he is handicapped by the limitations of the instrument through which he is trying to express his ideas. If he is going to overcome the handicap and really express himself, he will have to get more stops in his voice; he will have to form the habit of widening his vocal speaking-range, with more rise and fall, with more variation from a medium to a higher and lower pitch.

In the conversation of ordinary life, people too generally speak without any variation of tone. The remedy, then, for public speech must begin with an effort to gain a wider range in all speaking. This can be initiated and the entire process aided by the daily practice of a few simple exercises, arranged to suit the various pitches of the voice. These exercises will be given, together with explanatory material, at the end of the chapter.

Monotony of emphasis.—Of much the same nature as monotony of tone is that of a constant rising or a constant falling to the same note in emphasis. Vocal emphasis is an unconscious effort to interpret meanings, to make the most vital part of a thought stand out in relief. The most common form of such emphasis is a raising of the voice upon the emphatic part, a lowering, a raising and a lowering, or vice versa. If, every time the voice goes up, it goes up to exactly the same note, if, every time it falls, it falls to the same note, if in its rising and falling and falling and rising there is a repetition of the same melody without variation, the result will be a drone. In the theatre, if there is one thing more than anything else an actor seeks to avoid it is such repetitions. He knows that when he becomes monotonous his career ends. He simply must be interesting; so, in rehearsing his rôle, he seeks to gain as many varied tones and inflections in his emphasis as is vocally possible to him. In attacking words in a higher pitch, he cultivates the habit of striking at different times all the notes in his upper register, without owning particular affinity to any one of them; similarly, with emphasis in a lower pitch and with the other forms. The variety he consequently gains gives a constant freshness to everything he says, and there is no vestige of a drone.

All other persons who speak in public should make some effort to do the same thing, for this kind of monotony is by far more common than almost any other. Its cause is very often an absence of animation in speaking. In its correction, let the speaker try to be more alive, more expressive,

in his everyday speech. Let him try to make a distinction between the various phases of his thoughts through an alert imaginative and emotional awareness of their differences, differences to be shown outwardly. Let him think of his ideas as live things. Putting this into practice might be called by a name, *enthusiasm*; not the enthusiasm of the "enthusiast"—often too blatant to be tolerable—but an expressiveness which has its basis in a consciousness of the vitality of ideas, ideas which, like the images in a kaleidoscope, are constantly shifting in color and form.

While, in making the change, this attitude of mind is of primary importance, the process can be aided generally by the repetition of simple exercises in the practice of which the various keythought words can be emphasized upon a variety of notes in the upper and lower register of the voice. Such exercises follow at the end of the present chapter.

Monotony of inflection.—In the same family as emphasis-monotony is monotony of inflection. An inflection is a glide of the voice, not necessarily used in emphasis, though emphasis is often gained by it. As in changes of pitch, interpretations and meanings are expressed through these glides, which may be up, down, up and down, down and up, down, up, and down, and so forth. Ask aloud the simple question, "Are you going to town?" The fact that this is a question will be expressed somewhere in the sentence, you will observe, in a rising inflection. Perhaps with most persons the voice will slide up on "town," and the sentence will finish without its falling to a lower note again. With others it will slide upwards on the first part of "town," and downwards on the end. Or another word may be inflected according to the meaning. The inflections of a question, where speaking is at all meaningful, are practically always different from those of an assertion; both differ from an appeal or a command. As a matter of fact, the inflections of one assertion should differ largely from those of almost all other assertions, and one question from

others, if monotony is to be avoided and the speaking convey vital meanings.

Monotony of inflection comes through a more or less constant repetition of the same inflections; that is, the speaker will, through habit, create for himself a little *motif* which he will sing over and over and over again, with the different words of his different sentences. The common fault is that almost all sentences will end with the same melody. Written in musical notation, it would be something as follows. The reader will appreciate the meaning, if he follows through the words with the notes.



and the government is un - sound.
and San - dino is a rebel.
so the Marines are jus - tified.
to super - vise the elec - tions.
so A - merica is their friend.

While there is in the above—a fair representation of an actual speech—a monotony of repetition of cadence, as well as of inflection, it would seem that the cadence-drone is built up to fit into the melody. If the melody-habit were broken, the chances are that there would be more variety in the rhythm of words and syllables.

An unfortunate feature of inflection-repetition is that the melody itself is almost always devoid of vitality. A few pages back, a comparison was made between the moods expressed in speaking and those expressed in music. It was said that the happy, joyous, light, frivolous, animated ran in tone and emphasis into higher pitches, both in speaking and in interpreting musically. It is a law of the relation of sound to feeling. It was said that the heavier

feelings tend to run to the lower notes. Now, moods in speaking seem to be expressed rather largely through these glides of the voice called inflections. The lighter, gayer, livelier moods tend to constant rising inflections; the heavier, despondent, sad, fearful moods tend to the falling; the more even, well-controlled, powerful but reined-in feelings are expressed in a more even flow of speech without any general tendency to rising or falling, holding attention through other kinds of variety than pitch and inflection, and maintaining vitality through a restrained power. While melancholy and fear have a value on the stage, they are never of the slightest advantage to the platform-speaker, unless he too is using them for dramatic effect. Ordinarily, indulging in them can never be anything but a hindrance to him, for not only are they unpleasant, but also they lack vitality, tending consequently to dullness and lack of interest. Inflection-monotony is most commonly of the *falling* variety. Its melody is of the more melancholy moods, its cause being generally fear or restraint. It suggests that, while the speaker is making an attempt to convey ideas to his listeners, his feelings are a mournful wail over the fact that he has to make a speech.

Other types of inflection-monotony are not uncommon. Occasionally one is found that repeats the same rising melody. Whatever form it takes, the speaker will accomplish more with his audiences or parishioners or juries if he will seek its cause and attempt to remedy it. The procedure for emotional causes has been already proposed in the discussion of *Pitch-monotony*. Exercises for the development of variety in inflections, given at the end of the chapter, if practiced regularly, will be found helpful.

As a general corrective, it is well to bear in mind that, mechanically, vitality in speaking comes, in part at least, through rising inflections and through attacking words upward rather than downward in emphasizing them. This does not mean that emphasis in a lower pitch is never vital or effective. On the contrary, when used forcibly, with

feeling, it is the more vital because used less often. The falling emphasis belongs very often to forceful, tense, emotional expression, and when so used is in its effect much like a heavy blow, making a deep impression. Now, very few things that are said in any speech are important enough to be in the nature of a blow. The mood back of this kind of emphasis is the occasional, rather than the regular thing; consequently, when everything is treated in the mood that belongs only to the occasional, exaggeration or dullness is the result. For these reasons, it is well in both private and public speech to cultivate the habit of letting sentences rise, rather than fall, of hitting the word that brings out the meaning in a higher rather than a lower pitch, and of giving a twist to even the falling inflection so that it rises as well as falls. In this regard, a word might be said about assertions. It is generally accepted that an assertion ends with a falling inflection—an unconscious process; but many persons let the last syllable fall, in ending, as if it were making a leap from a precipice. In this case, it generally lands so deep down in the throat as to be nothing but a croaking sound inaudible to the listeners. When this is repeated with each assertion, not only is there monotony of repetition, but also the audience may lose some of the content.

Instead of having his final syllable take a leap from the precipice, the speaker should learn to let it land the way the parachute-jumper does after he hops out of a balloon. Just before he reaches the ground, pulling upon the straps or the trapeze-bar, he gives a slight leap into the air, breaking the force of the fall and landing lightly. In the same manner, if the speaker will begin the syllable that is to fall with an upward tilt it will not fall so low. Often the rising inflection may come on the penultimate or antepenultimate syllable and the fall on the final or the final two, with the same effect. At the same time, his sentences will end with more vitality, and he will avoid the monotony of the falling tune.

Monotony of rate or time.—Let us revert once more to the analogy of the hills, valleys, plateaus, and mountain-peaks, as illustrative of the development of a speech-theme. If a person goes on a long journey by automobile, it is impracticable for him to advance at the same speed through all stages of the trip. Too many speakers are poor drivers in the delivery of their addresses. We can well imagine how monotonous automobiling would become were the driver to escort us through every stage of our journey at the same labored, low-gear speed at which he ascends the steepest grades. One could set a metronome, an instrument used by musicians to set a tempo, to the time of only too many speakers and find that, in addresses that last as long as an hour, they proceed throughout at the same rate. Some cover everything at low speed, while others try to break the speed record, with headlong precipitation throughout. Both styles are destructive to attention and interest, rendering the talk colorless and flat.

As with tone, pitch, emphasis, and inflection, the rate at any given time must express the *relative value* of the thoughts being presented at that time. It must vary, too, not only according to the actual value of the ideas, but also according to the ease or difficulty with which they can be comprehended. Material easy to comprehend can be delivered fairly rapidly; while that which is hard to grasp should be delivered slowly. Something further of a working-basis for determining values will be given after the discussion of the *Monotony of force*, together with suggestions as to the relative tempos to be employed.

Again, lack of freedom in expression lies, generally, at the basis of the worst forms of rate-monotony, and the cure is similar to the cure for other emotional defects. In addition, though, every speaker needs to understand a technic which will be to him a guarantee of greater effectiveness, if he can put it to use. This technic may be likened to that of musical interpretation, wherein the matter of tempo is of almost supreme importance. We all

know the difference between the classical composition played note for note on the old style player-piano and the same composition played by an artist. Both play the same notes; but, in the first case, there is no variation in intensity or in time. The mechanical evenness—sameness—is almost unbearable. In the second case, there is charm, beauty; and in that beauty changes and development in time and intensity have a very fundamental part. This is a part of the technic of the musician, and is an acquired art. We know that the early musical attempts of the child are as mechanical as the output of the hand-organ. It is only after the child has become skilled in the art of the instrument that the playing takes on color and charm. Like music, speaking too must have its tempo, its accelerations, its retardings. The rate at which thoughts are uttered should aid in the general process of subordination, of effecting transitions, and of enhancing values. Something of the technic of the application of changes in time to different kinds of material and to the various parts of a speech can be suggested. This will be done after the discussion of the *Monotony of force*, since what is there explained has to do with both.

Many rapid-fire speakers have not the habit-equipment to speak in any other manner than rapidly. To slow down is for them practically an impossibility, until they form new habits. When they learn that their pace is too fast, they may attempt to make the change by more frequent pausing. This, however, instead of correcting the fault, merely renders the delivery jerky. Such rapid-fire speech, even if the speaker is comprehensible—which is only too often not the case—becomes, if it is kept up long enough, deadly in its monotony. There are occasions when this sort of speaking has its place—when the aim is to whip up a quick enthusiasm—three-minute campaign speeches of various kinds, speeches at “pep” meetings for the football game, and so forth. As a rule, however, in its haste and its refusal to pause it reminds us of that kind of night-

mare wherein we are pursued by a fiend. We dare not pause for a moment for fear the fiend will get us, for each time we think we have outstripped him, there he is just a pace behind. Rapid-fire speakers give the appearance of being pursued; and so they generally are. Fear is the pursuer. They are so anxious to get the situation over with that they tear right through it. Or, they are afraid that if they pause they will forget, or, what is worse, that they will give the appearance of having forgotten. They attempt to take refuge in glibness, fearing that if their speech stops but for a moment they will be lost. Now, experience has proved that there is no other element more wholesome in good delivery than pausing. A certain amount of it is essential.

Any pause is apt to appear of alarming duration to the beginning speaker. He will have the idea that the audience thinks him floundering, if he pauses for only a moment. Naturally, he fears, too, that he may lose his trend of thought, and so seem ridiculous. In this regard, he will profit by impressing two things upon his own mind: first, that the pause always seems longer to himself than to the audience; and second, that all speakers get off the track now and then. When this happens to the experienced speaker, he does some high-powered thinking until he finds himself again. He does not become alarmed, for he knows that the audience will rarely suspect what has happened.

What the speedy speaker needs to learn is to drawl a little without appearing to do so. The reason for this is, as was explained in the preceding chapter under *Voice-training*, that the one who drawls holds his vowels. Slowness in vocalizing comes not through pausing but through elongating the vowels. For yet another reason than variety is it an advantage to be able to speak slowly. Passionate utterance when very rapid is apt to appear only weak, hysterical almost. This is in part because vocalized feeling is expressed largely through vowel-sounds, and in rapid speaking there is too little vowel-sound for any real

expression. A person who habitually speaks too slowly, granted that his preparation is sufficient, may need to minimize his pauses or to abbreviate his vowels, or to develop a smoother flow of thought. For the cultivation of habits of speaking at different rates, exercises will be given together with the other exercises at the end of the chapter.

Monotony of force.—A minister of section-wide reputation spoke at an important chapel service of a midwestern university, with little effect upon the students but boredom. From the point of view of his material, he deserved a better fate than this, for his ideas were both practicable and helpful. His voice was good, his personality pleasing, and he was energetic; yet he failed altogether in making himself effective. His trouble was that he had tired out his audience with too great energy and force in his delivery before he had anything important to say. He drove across the valleys as if he were mounting the highest peaks; he treated insignificant things too profoundly. He was so obsessed with the misconception that everything he had to say was of vital importance, that he gave all he had in the way of delivery to his first utterance and kept up this intensity throughout. What was the result? Two things. In the first place, he allowed himself no room for expansion in emphasis; in the second place, his false emphasis in giving maximum force to material of minor importance in the beginning drew his listeners up to a rather highly concentrated attention. When a speaker suggests by his manner that he is going to say something very important, he generally gets response in an interest more than ordinarily intense. The listener does not want to miss anything important. When, however, he discovers that his keenest attention is unnecessarily aroused, he feels in a sense deceived. He feels that the speaker is making too much ado about nothing. Then again, he cannot maintain throughout a maximum of attention. It is like a gymnast trying to hold onto a bar all evening; eventually his muscles get

so tired that they respond no longer. And so the attention will hang on no longer and the thoughts go wool-gathering. When our ministerial friend, then, had lost the attention, he had nothing new in the way of force to give his listeners to recapture their interest. He had, in expending his maximum enthusiasm and force, failed to maintain a reserve to vitalize their attention when he had something of the utmost importance to impart.

Many speakers, also, with a very quiet, intimate manner of talking, which is for a time pleasing to the listeners, go to the other extreme. Continued beyond a certain period of time, with no variation, this same quiet intimacy loses attention.

From what has been said, it will be evident that the force with which one speaks from the platform must be varied if monotony is to be avoided. To be well equipped to hold attention and fully to express his ideas a speaker must be able to discourse with a variety of vocal intensity. He must be able to speak quietly and intimately, he must be able to thunder forth, if the occasion demands it; he must be able to speak with moderate force, and great force. And what is of utmost importance, he must understand the relationship of *force* to ideas and to the development of ideas; and he must exercise discrimination and good taste in their employment. In the case of the minister (and of innumerable other speakers who have come under the writer's observation) there was, in the first place, no understanding of this relationship of force to composition and consequently there was little possibility of discrimination. There was additionally, perhaps, some lack of innate good judgment which should have suggested that it is bad taste to shout at people so. This, of course, does not suggest that a speaker should never rise to a climax of force in an address. Certain themes are of a nature that demand forceful utterance, the distinction being that what is appropriate is never bad taste. Rising to a momentary climax of power is quite a different thing from bellowing

at an audience throughout an entire evening. To gain the best results, what the speaker should aim to do, is to conform in force to the general development of his subject, proceeding at a level over its flat places, rising in force as it ascends the peaks, attaining the heights as it reaches the top, and tobogganing down with it on the other side. And the process is not unnatural, but is exactly what the emotionally free, thoroughly expressive speaker, who appreciates the relative importance of what he says and reacts emotionally and vocally to that importance, will do spontaneously.

Delivery Varies with Importance of Material.

The primary difficulty with the speaking of the minister of the last illustration was that he placed false values upon the ideas he was presenting. Everything with him was equally important—a mistake so common with speakers that it seems necessary to give some basis for determining the relative importance of materials in a speech, with some basis also for expressing such importance through an effective use of pitch, inflection, tempo, and force.

Looked at from the viewpoint of the rising development of a speech-theme to the climax of the accomplishment of its purpose, ideas should be valued as materials of minor importance, of major importance, and of climax. Something of this can be illustrated by the use of a single sentence. A person with some knowledge of French, when listening to native Frenchmen conversing, will experience at first great difficulty in understanding if he tries to grasp the meaning of each word as it is uttered. After a while it will dawn upon him that if he pays particular attention to the words which are said emphatically, the keythought words, he will get most of the meaning of the whole. These keythought words are the material of major importance; the rest are of comparatively minor importance—which does not mean that they are unimportant. They are necessary to full and complete meaning; they are necessary

in making the steps preparatory to the expressing of the more important; they are necessary in furnishing transitions, in bridging the gap between mountain and mountain of idea. Without such material there would be no relief from the monotony of the statement of one important thing after another, and everything would be rendered unimportant. It is the material of minor importance which gives smoothness, grace, style, delicate shades of meaning, to the expression of thoughts.

The climaxes, in almost any composition few in number, are the culminating peaks of thought-development, the most important of these being that Rome to which all the roads of the theme lead, that point in the speech which completes the purpose of the discussion. The minor climaxes, if there are any, will reach the highest point of a division of the subject, will complete it.

While, naturally, no definite rules can be laid down as to what is less important and what more in all the compositions of that most fluid thing, thought, certain suggestions can be made that will, in general, be a guide. While not an infallible guide, these suggestions should furnish some basis for discrimination in gaining variety.

Less important material.—Purely introductory material, expository material, some of the material of argument, stories, anecdotes, illustrations, and ordinary repetition, are generally of minor importance.

By purely introductory material is not meant that part of an introduction which aims to win the initial attention of the hearers, or to get them on the track of the discussion. This is really of major importance, while the rest of the introduction is usually not of equal importance. An example of the purely introductory is the recital of that history of the subject necessary to furnish the audience with a basis for the rest of the discussion.

Certain expository material in any speech is almost always bound to be of major importance; but the greater part of it cannot be so classified if anything is to be impor-

tant. The expository is the material of explanation necessary to make certain matters clear before a definite point can be reached, or a proposition established, or a conclusion attained. The point, the established proposition, and the conclusion are of major importance; the process by which they are reached, of minor.

While the culminating and outstanding phases of an argument are very important, the developing phases are usually in the minor classification. These latter are very often composed of exposition, illustration, testimony, statistics, or reasoning from facts. Anecdotes, illustrations, examples, used to make an idea clearer or more interesting, are proportionately of less value than the idea they are aiding. Also, while repetition is used frequently to make an idea stand out through emphasis, and is, when so used, in the major class, it is more frequently used merely for clearness, in this case being, generally, in the minor class.

More important material.—The well-planned speech will be arranged to make just a few ideas stick permanently in the listeners' minds. This will involve clearness; it will involve the interests and desires of the audience; it will involve reasonableness. That material which helps to drive home these few purpose-ideas is the material of major importance. These important phases are the culminating aspects of each division of development, and the way they are treated, both in composition and in delivery, should reinforce, make stand in relief, what has been done through the development of the relatively less important. A consummation of an argument, the synthesis of an explanation, summaries, and recapitulations fall generally into this class; so do major arguments, vivid human situations, and deeply emotional material.

As the artist in a painting makes the important stand out beyond the rest of the picture by the deft use of light, color, and compositional arrangement, so the speaker in oral discourse embosses the important parts of a rhetori-

cally well-arranged composition by the varied shades and colors of pitch, force, tempo, and feeling. But let it be remembered that the less important material must by no means be slighted. In the case of the painter it requires just as great skill to subordinate as it does to accentuate. In speaking, the process requires no less skill. As a general rule, the more important is treated through the heavier vocal forms of gaining attention—greater force, slower rate, more feeling; the less important, because of contrast being treated more simply, with less force, less feeling, and at a more rapid rate, tends more to lose attention than does the other. What helps it most is the variety gained from the difference in treatment of it and of the more important; but since background-material predominates by far over accentuated material, such contrast alone is insufficient and there must be additionally the variety in handling of the various less important ideas. Concrete-ness, frequent illustrations, anecdotes, touches of humor, vivid imagery will, in a compositional way, minimize the possibility of monotony and will at the same time, through this use of a variety of subordinate material, make variety in delivery more easily possible than otherwise.

Comparison in treatment.—The less important must depend considerably upon changes in pitch and inflection for its variety and emphasis. Where the material is explanatory or descriptive, constant change of pitch and of inflection is necessary. Since, also, the more important is *heavy* in its scale of values, and the less important, light, the mood of the latter tends more to lightness, cheerfulness, brightness, which expresses itself in a constant sliding-up of the voice, in pitch and inflection, towards the treble notes. On the other hand, with the more important, the emphasis is more even, with less rise of the voice. The general quality of the vocalization in the less serious, too, is apt to be that of the upper voice, while the more important is apt to express itself in a somewhat lower register. The less important, being lighter in mood, generally moves

along at a more rapid rate than does the heavier, more emphatic. The former, too, makes use of moderate or light force, while the latter tends to greater and, sometimes, to very great force. There are times, though, when material of the utmost importance can be made very emphatic and impressive by the employment of a quiet intimacy, generally accompanied with a fairly slow tempo. Another exception is the occasion when the speaker in an important point will speak very rapidly and with intensity. This style becomes weak when coupled with great force.

To summarize the preceding statements, the following table is given as a suggestion of the comparison of treatment of the more and less important. It must be understood that they are only suggestions, not hard and fast rules.

I. Less Important:

Quality:	Upper, lighter; head-resonance.
Pitch:	Median; emphasis in higher pitch; great variety.
Inflection:	Glide up; when circumflex, more up than down.
Time:	Generally moderate, sometimes rapid.
Force:	Moderate; quiet.
Pause:	Less frequent than with the more important.
Feeling:	Good-natured, pleasant, lighter emotions.

II. More Important:

Quality:	Deeper; more chest-resonance.
Pitch:	Lower; attacking words in same pitch, or lower pitch, in emphasis (generally).
Inflection:	Less gliding upward; more falling inflection.
Time:	Slower (generally); sometimes very rapid, with intense feeling.
Force:	Greater (generally); sometimes very quiet and intimate.
Pause:	Longer; more frequent than in I.
Feeling:	Very earnest; moderately emotional.

III. Climaxes.

Quality:	Full resonance of the voice.
Pitch:	As in II, sometimes lower.

Inflection: As in II.
Time: Very slow—rarely rapid as above.
Force: Often great.
Pause: Aided by a long pause before climax-statement,
also sometimes after.
Feeling: Very intense; highly emotional.

Example.—In the following speech an attempt is made to distinguish between material of major and of minor importance and to indicate climax. The marginal notes are suggestions of technical application of changes in pitch, inflection, time, force, and feeling, as illustrative of the foregoing discussion. The reader may gain a clearer understanding of the discussion if he will go through the speech, making an effort to apply these suggestions in changing his emphasis, inflections, rate of delivery, and force. This application will be mechanical, but if it aids the reader in getting a conception of what is essential in gaining variety in speaking, it will serve its purpose. A line underneath a word will indicate that the word is to be emphasized in a higher pitch; a line over a word, in a lower pitch. Curved lines will indicate inflections; a curve upward, a rising inflection; downward, a falling inflection; downward and upward, a falling and rising, and so forth. What is suggested represents, naturally, only the author's interpretation, and is, in that sense, arbitrary. This very mechanical arrangement is not a process that should be used in the preparation of actual, original speeches. To consider at that time the kinds of word-emphasis, the types of inflection, the pauses, et cetera, would be indeed foolish. What is recommended here is the general cultivation of the right habits of variety, of inflection, of emphasis, and the following diagram is to be used as an *illustration*, not as a *method*:

		I confess that I do not entirely approve of this Constitution at present; but, sir, I am not sure I shall never ^(Greater force) approve of it, for, having lived long, I have experienced many instances of being obliged, by better information or fuller consideration, to change opinions even on important subjects, which I once thought right, but found to be otherwise. It is therefore that, the older ^(Pause before "doubt") I grow, the more apt I am to doubt my own judgment of others. Most men, indeed, as well as most sects in religion, think themselves in possession of all truth, and that wherever others differ from them, it is so far error. Steele, a Protestant, in a dedication, tells the pope that the only difference between our two churches in their opinions of the certainty of their doctrine is, the Romish Church is infallible, and the Church of England is never in the wrong. But, though many private persons think almost as highly of their own infallibility as of that of their sect , few express it so naturally as a certain French lady, who, in a little dispute
Slower		
More important	More rapid	
	Slower	
Word doubt more forceful		I grow, the more apt I am to doubt my own judgment of others. Most men, indeed, as well as most sects in religion, think themselves in possession of all truth, and that wherever others differ from them, it is so far error. Steele, a Protestant, in a dedication, tells the pope that the only difference between our two churches in their opinions of the certainty of their doctrine is, the Romish Church is infallible, and the Church of England is never in the wrong. But, though many private persons think almost as highly of their own infallibility as of that of their sect , few express it so naturally as a certain French lady, who, in a little dispute
	More rapid	
Last clause slower		
Less important. Light, humorous	Very rapid; higher pitch; the whole rises	
	Rising from lower to higher	

Imper- sonation. Emphasis in lower pitch	<p>with her sister, said: "But I meet with <u>nobody but myself</u> that is <u>always</u> in the <u>right.</u>"</p> <p style="text-align: right;"><i>(Slow; great force)</i></p>
Slower as a whole; more serious	<p>In these sentiments, sir, I <u>agree</u> to this Constitution with <u>all</u> its <u>faults</u>—if <small>(More rapid)</small> they are such—because I think a <u>general</u> <small>(Slower)</small> <u>government</u> <u>necessary</u> for us, and there is <u>no</u> form of government but what may be a <u>blessing</u> to the people if <u>well</u> ad- ministered; and I believe, further, that this is <u>likely</u> to be well administered for a <u>course</u> of <u>years</u>, and can only end in <u>despotism</u>, as other forms have done be- fore it, when the people shall become so corrupted as to need <u>despotic</u> govern- <small>(Slower; lower pitch)</small> ment, being <u>incapable</u> of any other. I <small>(More rapid again)</small> doubt, too, whether <u>any other</u> <u>convention</u> we can obtain may be able to <u>make</u> a <small>(Becomes rapid again)</small> <u>better</u> <u>Constitution</u>; for, when you as- semble a <u>number</u> of <u>men</u>, to have the <u>advantage</u> of their <u>joint</u> <u>wisdom</u>, you <small>(Slows down)</small> inevitably assemble with those men all their <u>prejudices</u>, their <u>passions</u>, their errors of opinion, their <u>local</u> <u>interests</u>, and their <u>selfish</u> <u>views</u>. From such an assembly can a perfect <u>production</u> be expected? </p>
More important	
Gradually rising; more rapid	
Very slow; more force; emphasis in lower pitch	
Minor climax	

Less important

Higher pitch; more rapid; moderate force; lighter vein; rising inflections

Good-natured, humorous attitude

Minor climax

Slower; a little more force; last part, emphasis in lower pitch; serious

Somewhat less important

(*Pause*) It therefore astonishes me, sir, to find this system approaching so near to perfection as it does; and I think it will astonish our enemies, who are waiting with confidence to hear that our counsels are confounded like those of the builders of Babel, and that our States are on the point of separation, only to meet hereafter for the purpose of cutting one another's throats. Thus I con-

(*Slight pause before "no"*) sent, sir, to this Constitution, because I expect no better, and because I am not sure that it is not the best. The opinions I have had of its errors I sacrifice to the public good. I have never whispered a syllable of them abroad. Within these walls they were born and here they shall die. If every one of us, in returning to our constituents, were to report the objections he has had to it, and endeavor to gain partizans in support of them, we might prevent its

More
important

Slower;
quiet force

A little
more rapid;
greater
force;
emphasis in
lower pitch;
little
inflection

More rapid;
rising
inflections;
emphasis
in higher
pitch;
moderate
force;
hearty,
good-
natured
attitude

being generally received, and thereby lose all the salutary effects and great advantages resulting naturally in our favor among foreign nations, as well as among ourselves, from our real or apparent unanimity. Much of the strength and efficiency of any government, in procuring and securing happiness to the people, depends ^(Very slow) on opinion, on the general opinion of the goodness of that government, as well as of the wisdom and integrity of its governors. I hope, therefore, for our own sakes, as a part of the people, and for the sake of our posterity, that we shall act heartily and unanimously in recommending this Constitution wherever our influence may extend, and turn our future thoughts and endeavors to the means of having it well administered.

	Slower; emphasis in median pitch; quiet; intense force	On the <u>whole</u> , sir, I can not help ex- pressing a <u>wish</u> that <u>every member</u> of the <u>convention</u> who may still have ob- jections to it, would, <u>with me</u> on this occasion, <u>doubt</u> a little of his own <u>in-</u> <u>fallibility</u> , and, to <u>make manifest</u> our <u>(Pause)</u> <u>unanimity</u> , put his name to this instru- ment. ¹
Climax	Very slow; quiet force; little inflection; emphasis in median pitch; deeply serious	

¹ Benjamin Franklin: from a speech, *On the Federal Constitution*.

The *Er*, *Uh*, *Um*-Habit

Of all the monotonous things in speech, the transitional *uh*, or *um*, or *er*, frequently repeated, is the most deadly. There is no single other bad habit that can render a speaker more impotent or drive an audience so nearly to distraction. The teacher who injects it between all his phrases and sentences cannot justly expect his classes to learn as much as they could if he did not have the habit; for while visions of examinations may force them to pay attention, it will be attention under duress, not with voluntary interest, as it is almost humanly impossible to be interested under such circumstances. The preacher and the lawyer are in a more difficult position than the teacher. There is no such thing as an examination to prevent congregation and jury from either sleeping or daydreaming. In any event, the lawyer cannot expect a jury to be altogether kindly disposed to him when he has tortured their nerves with that constant *er*-sound throughout his address to them.

The speaker with this defect is generally afflicted with the nightmare-habit, mentioned earlier in the chapter; he is afraid to pause. Sometimes, though not necessarily, it is

tied up with emotional difficulties. The speaker addicted to it almost always has it in his private as well as public speech—which suggests a method of cure. A way for him to overcome it is by weeding it out of his private speech. He can do this by listening for it in all his ordinary talking, and when the impulse to use it comes, refuse absolutely to voice it, *and pause*. In using it, he has been filling in the transitions in his thinking. The pause is the wholesome transition, and he should pause until he is prepared to express the next phase of his thought. If he breaks the habit in conversation, he need generally have no fear of it on the platform.

The Mechanics of Variety.

The foregoing discussion, implying a need for variety, and illustrating the constituents of variety in speaking, may leave the reader with a sense of his own inadequacy and with some feeling of discouragement at the difficulty of the undertaking. The sense of inadequacy is wholesome; the cause for discouragement, illusory. Mechanical analysis generally makes a process appear more difficult than it actually is. Let us think of the process of developing versatility as one of unshackling ourselves for greater expressiveness, of creating an instrument by the forming of new habits through which we can better spontaneously express our thoughts. The argument against the development of technic for speaking is that the use of such technic is mechanical and superficial. That it is so in the beginning stages of its use is doubtless true; but there is no valid physiological or psychological argument against it on the ground that it need remain either mechanical or superficial, or, for that matter, that its use need be, after it becomes woven into the bodily habit-mechanism, a fully conscious process at all. Once a person has freed himself for the expression of ideas and has developed the habit-mechanism for that expression, he can, after the exercise of a needed amount of forethought in preparation, largely

forget about the mechanics. The earlier planning and the complete expression of his ideas, with a consideration of relative values, will, when the address is being given, take care of the mechanics. Like technic in music, once developed, it runs of its own accord. The well-trained pianist sits down at his instrument and plays a selection with feeling and beauty. The ability to express both comes as a result of his development of technic; yet as he plays, he is not anatomizing the process, not saying, "Here I am going to do this and here that." He is too busy with the content and the beauty of the music; synthesized habits now largely take care of what was once an arduous mechanical practice. The practice of exercises, years of application of technic, have made the rendering of musical values a matter of freely flowing musical expression.

The speaker who means business, who is determined not to let that great bore, monotony, minimize his chance of success, will not be afraid of a little work in the practice of those mechanics of speaking which will eventually become more or less spontaneous habits. Realizing that systematized effort means economy of energy and time, he will make an adjustment in his daily program to allow for a short period of practice of exercises and of reading aloud. He will understand that if he is going to make the characteristics he is practicing permanent and spontaneous, he will need to continue to work towards that end for at least a year, perhaps years, though the actual routine exercises probably need not be practiced anything like that time, except occasionally as a reminder. Fully conscious that every occasion of speaking is an opportunity to cement the habits he has been forming by the exercises, he will hasten the process by deliberate application of the principles of variety to everything he says.

Practice of Exercises.

In regard to the exercises, it is recommended that about the same amount of time be devoted to them that many

health enthusiasts give to *setting-up* exercises, say about ten minutes. If this can be supplemented by five or ten minutes of reading or speaking aloud in the evening, or of again running through the exercises, a great deal can be accomplished in a short time. In general, the order in which they are given below is the order in which they should be practiced in the beginning. As one becomes adept in the application of what is aimed at through the exercises in pitch, inflection, force, and time, he can confine his practice rather largely to the reading of plays and speeches, with an occasional practice of the other exercises.

These exercises are reduced to the very minimum of what is needed. This is done in an effort, not to give a complete system for the practice of all the varying shades of pitch, force, and time, but rather to give the minimum of what can be used to aid busy people to speak at higher and lower pitches, slower and more rapid rates, with greater variety of inflection, and with greater and less force than they use ordinarily. It is well to begin the practice with a teacher, if that is possible. In selecting the examples, the writer has endeavored to find material the normal interpretation of which is in accord with the point of instruction. But in those few cases where there might be question of the interpretation, the student will do well simply to regard the selection as an exercise and follow the instruction.

Exercises in Pitch.

High pitch.—Using more force than in ordinary conversation, raising the voice to a higher pitch and keeping it there throughout, being careful to see that the vocalization is clear, repeat the following, with exhilaration of feeling:

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch, when owls do cry:
On the bat's back I do fly
After summer merrily.

Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.

—*Shakespeare.*

Low pitch.—Bearing in mind the discussion in the preceding chapter of the dangers of lowering the voice, preceding this exercise with those given there for resonance and forward placement, repeat the following in a lower pitch than used ordinarily, taking care that the voice comes easily and clearly, without strain. Never descend to a depth beyond clearness and ease. It is better to descend deeper and deeper week after week than to try to speak too low all at once. The effort will be futile, even harmful, unless accompanied by clear, resonant vocalization.

Come, list and hark, the bell doth toll
For some but now departing soul.
And was not that some ominous fowl,
The bat, the night-crow, or screech-owl?
To these I hear the wild wolf howl,
In this black night that seems to scowl.
All these my black-book death enroll,
For hark, still, still, the bell doth toll
For some but now departing soul.

—*Thomas Heywood.*

Emphasis in higher pitch.—With an effort to get into the spirit of the following, attack the keythought words in a higher pitch, exercising care to emphasize the various words on varying notes, repeating the same note as seldom as possible:

Haste thee, Nymph, and bring with thee
Jest, and youthful jollity,
Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathèd smiles
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides:—

Come, and trip it as you go
 On the light fantastic toe;
 And in thy right hand lead with thee
 The mountain nymph, sweet Liberty.

—*Milton.*

Emphasis in lower pitch.—Reading in the normal pitch of the voice, attack the keythought words in a lower pitch, taking care to avoid the same note in emphasis.

You blocks, you stones, you worse than senseless things!
 O you hard hearts, you cruel men of Rome. . . .
 Run to your houses, fall upon your knees,
 Pray to the gods to intermit the plague
 That needs must light on this ingratitude.

—*Shakespeare.*

A gradual glide to a higher pitch.—Beginning in a normal pitch, or better, in a fairly low pitch, let the voice rise gradually about a half note with each vowel, to the conclusion of the exercise. Application of this smooth rising to as much of one's speech as is appropriate gives a pleasing varied character to talking that it is almost impossible to gain in any other way.

The raging rocks
 And shivering shocks
 Shall break the locks
 Of prison-gates.

—*Shakespeare.*

She walks in beauty, like the night
 Of cloudless climes and starry skies.

—*Byron.*

Apply the same principle of rising to the following poem, rising to the conclusion of a phrase or sentence, then beginning low and rising again, letting the voice flow smoothly. Avoid beginning on the same note and rising to the same note; vary it.

Speak the speech I pray you, as I pronounced it to you,—trippingly on the tongue; but if you mouth it, as many of our

players do, I had as lief the town-crier spake my lines. Nor do not saw the air too much with your hand thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. Oh! it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters,—to very rags,—to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb show and noise. I would have such a fellow whipped for o'erdoing Termagant: it out-herods Herod. Pray you, avoid it.

—*Shakespeare.*

Gradual glide downward.—Beginning in a normal, or higher, pitch, let the voice glide smoothly, half note by half note, downward. While this movement is far less generally useful than the movement upward, when used appropriately it brings in a feeling of restrained power.

Cæsar did write for him to come to Rome.

Apply the same principle to the following selection:

Post back with speed, and tell him what hath chanc'd.
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet:
Hie hence, and tell him so. Yet stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.

—*Shakespeare.*

Exercises in Inflection.

Rising.—Trying to enter into the feeling of the following poem, let the voice constantly glide upward, happily, with each accentuated syllable. To economize in time, this exercise may be used for both high pitch and rising inflec-

tion. Vary the notes and the place of beginning and end of the inflections.

Under the greenwood tree
 Who loves to lie with me,
 And turn his merry note
 Unto the sweet bird's throat—
 Come hither, come hither, come hither!

Here shall he see
 No enemy
 But winter and rough weather.

Who doth ambition shun
 And loves to live i' the sun,
 Seeking the food he eats
 And pleased with what he gets—
 Come hither, come hither, come hither!

Here shall he see
 No enemy
 But winter and rough weather.

—*Shakespeare.*

Rising and falling.—In this exercise, where the voice must fall, let it first rise in beginning the vowel or with a preceding vowel. Scrupulously avoid the repetition of a concluding falling melody. Endeavor to give life to the conclusion of thoughts.

A MADRIGAL

Crabbed Age and Youth
 Cannot live together:
 Youth is full of pleasance,
 Age is full of care;
 Youth like summer morn,
 Age like winter weather,
 Youth like summer brave,
 Age like winter bare:
 Youth is full of sport,
 Age's breath is short,
 Youth is nimble, Age is lame:

Youth is hot and bold,
 Age is weak and cold,
 Youth is wild, and Age is tame—
 Age, I do abhor thee,
 Youth, I do adore thee;
 O ! my Love, my Love is young !
 Age, I do defy thee—
 O sweet shepherd, hie thee,
 For methinks thou stay'st too long.

—Shakespeare.

Composite.—In the following, appropriately use a variety of kinds of inflection, rising, falling, rising and falling, falling and rising. Seek variety, yet naturalness.

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen
 Because thou art not seen,
 Although thy breath be rude.
 Heigh ho ! sing heigh ho ! unto the green holly :
 Most friendship is feigning, most loving mere folly :
 Then, heigh ho ! the holly !
 This life is most jolly.
 Freeze, freeze, thou bitter sky,
 Thou dost not bite so nigh
 As benefits forgot :
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remember'd not.
 Heigh ho ! sing heigh ho ! unto the green holly :
 Most friendship is feigning, most loving mere folly :
 Then, heigh ho ! the holly !
 This life is most jolly.

—Shakespeare.

Exercises in Rate or Time.

Very slow.—Reviewing the discussion in this and in the preceding chapter on elongating vowels, stringing out each vowel and blending it with the vowel which follows, keeping

the *stream of voice* constantly flowing, yet endeavoring all the time to interpret the thoughts intelligibly and with feeling, read the following. The selection can be made into a joint exercise of low pitch and slowness, thus eliminating, to save time, the one given above.

Come with heavy moaning,
And on his grave
Let him have
Sacrifice of sighs and groaning;
Let him have fair flower enow,
White and purple, green and yellow,
For him that was of men most true!

—Beaumont and Fletcher.

Moderately slow.—With less of a drawl of the vowels, read the following:

With how sad steps, O Moon, thou climb'st the skies!
How silently, and with how wan a face!
What, may it be that e'en in heavenly place
That busy archer his sharp arrows tries!
Sure, if that long-with-love-acquainted eyes
Can judge of love, thou feel'st a lover's case,
I read it in thy looks; thy languish'd grace,
To me, that feel the like, thy state descries.
Then, e'en of fellowship, O Moon, tell me,
Is constant love deem'd there but want of wit?
Are beauties there as proud as here they be?
Do they above love to be loved, and yet
Those lovers scorn whom that love doth possess?
Do they call virtue, there, ungratefulness?

—Sir Philip Sidney.

Moderately rapid.—In speaking rapidly, more than usual care has to be employed in distinct articulation and resonant vocalization. In the following, read a little more rapidly than you usually speak, being careful to enunciate each vowel:

CARPE DIEM

O Mistress mine, where are you roaming?
 O stay and hear! your true-love's coming
 That can sing both high and low;
 Trip no further, pretty sweeting,
 Journeys end in lovers meeting—
 Every wise man's son doth know.

What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty,—
 Then come kiss me, Sweet-and-twenty,
 Youth's a stuff will not endure.

—*Shakespeare.*

Very rapid.—Exercising the same care as in the above, repeat the following still more rapidly. Remember that extreme rapidity upon the stage and the platform is, when effective, generally more apparent than real. The illusion of great speed is given through the feeling of enthusiasm and vitality the speaker imparts.

Hark how the horses charge! in, boys, boys, in! 21
 The battle totters; now the wounds begin:
 Oh, how they cry!
 Oh, how they die!
 Room for the valiant Memnon, armed with thunder!
 See how he breaks the ranks asunder!
 They fly! They fly! Eumenes has the chase,
 And brave Polybius makes good his place.
 To the plains, to the woods,
 To the rocks, to the floods.

—*Beaumont and Fletcher.*

If a person happens to be one of those to whom words and sentences come slowly and haltingly in the early stages of addressing audiences, there is no need for alarm. Remember that it is always less of a defect to speak too slowly than too rapidly. Experience in speaking is alone gen-

erally sufficient remedy for this difficulty, though it may be hastened for habitually slow speakers if they will make use of the following suggestions:

- a) Prepare more thoroughly what you are going to say; be fully informed upon your subject. Think through your speech in words again and again, imagining yourself before an audience. The fact that different words will come each time will make you more versatile in the expression of the same thoughts, so that you are less likely to have to grope for words.
- b) In the privacy of your own study, each day, after you have repeated the *Moderately rapid* exercise, tell a story aloud, or express some of your own ideas aloud in the same manner as you have done the exercise. Do not be afraid to pause.
- c) Take some of the drawl out of your daily conversation; or halt less if you are given to halting.

Exercises in Force.

Moderate force.—This is the middle level, of good carrying quality, just a little more than is necessary to be heard in a fair-sized auditorium. It is the degree of force employed ordinarily in the delivery of less-important material. Any extreme divergence to one side or the other, the quieter or the greater, by contrast gives emphasis. For economy the following can be used at the same time as an exercise in median time:

A SONG FOR MUSIC

Weep you no more, sad fountains:—
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste!

But my Sun's heavenly eyes
 View not your weeping,
 That now lies sleeping
 Softly, now softly lies,
 Sleeping.

Sleep is a reconciling,
 A rest that peace begets:—
 Doth not the sun rise smiling,
 When fair at even he sets?
 —Rest you, then, rest, sad eyes!
 Melt not in weeping!
 While She lies sleeping
 Softly, now softly lies,
 Sleeping!

—Anonymous, *The Golden Treasury*.

Great force.—This exercise can be preceded by a few of the exercises for resonance given in the preceding chapter, including the “Most men” and the “Ring out, wild bells.” With the easy-flowing resonance of the latter, repeat somewhat less forcefully the following:

Come, thou monarch of the vine,
 Plumpy Bacchus, with pink eyne:
 In thy vats our cares be drowned;
 With thy grapes our hairs be crowned;
 Cup us, till the world go round;
 Cup us, till the world go round!

—Shakespeare.

Quiet force.—This degree of force must have its basis in good resonance, though of a quiet order. The quality of voice is *whiter*, that is, there is little chest-resonance or brilliant head-resonance. Expelling more breath as one speaks generally helps. A quiet tone of carrying quality is difficult to get. Above all, one must avoid cramping the throat to cut down the force. The feeling should be one of intimacy and great communicativeness.

Hark, now everything is still,
The screech-owl, and the whistler shrill,
Call upon our dame alcud,
And bid her quickly don her shroud!

—*John Webster.*

Plays as Exercises.

There is no better general exercise for variety and expressiveness than reading plays aloud. For one reason, plays offer a variety of characters no two of whom should speak exactly alike if they are properly characterized. This offers opportunity for the use of a variety of pitches of vocal quality, of time, and of force. It offers variety in portraying feeling. Moreover, plays offer tremendous opportunity for variety in force. Dialogue develops into dramatic situations, into climaxes. One play will run the gamut of all the varying shades of force and tempo. For our purpose, it is perhaps better to use one-act plays, since their dramatic development is more rapid than that of a longer play, thus offering, generally, more variety in a shorter space of time. Most one-act plays can be read in from twenty minutes to half an hour.

Purchase, or get from the library, any good collection of such plays, and go through the volume, play by play. Pitch the voices of your characters at different levels, and have them speak consistently throughout. Be louder, be softer, be slower, be faster, in accordance with the demands of the action of the play. Use the same play for a number of times, until you get tired of it; then go to the next. Apply to the play throughout what you have gained by practice of the aforementioned exercises.

Orations as Exercises.

Get a short collection of famous speeches. Speech by speech, go through the volume. Analyze a speech for less important, more important, and climax material. Contrive

means of giving variety to these various materials; then read the speech aloud, executing what you have planned.

Applying Variety to One's Own Speeches.

When you have a speech of your own to present, after having carefully planned its material in outline, as explained in Part IV, determine what ideas you desire to stand out most prominently, what you need most to enforce, and what you can best subordinate. Then, following your outline, deliver the speech in your imagination, seeing yourself move where movement is needed—as advocated in the chapter on *Gesture and Movement*—hearing yourself vary your pitch, your time, your force, and rising to your climaxes. Preparing so in your imagination will to some extent, when you are delivering the address, bring in spontaneously what you have planned. If, in addition, you can run through the talk aloud several times before you appear before your audience, endeavoring to execute your imagined plan, your chances for success in avoiding monotony and in being expressive are more than doubled. In doing this, understand, it is not purposed that you memorize your speech.

In the early stages of your speaking, when you are on the platform, do not consciously try to remember what you have planned regarding variety in movement and delivery. If that does not come up spontaneously as a result of your going through it in imagination, coupled with your endeavor to adapt your message to your audience, it is best to let it go and confine your attention to the communication of your ideas. You will, in any case, doubtless get some result on the platform from what you have worked out in private. The more experience you gain, the more result you should get; and as you gain in expertness and assurance in the presentation of your ideas, the more you can react on the platform in delivery and in movement to your own material and to the responses of the audience.

PART FOUR

CHAPTER IX

SUBJECT AND AIM OF A SPEECH

Not so long ago a seasoned speaker, trained both through college courses and through years of addressing public audiences, was visiting friends in a nearby city where he was to deliver a lecture. He happened to mention that he had been very busy, particularly because of preparing the lecture which he was to deliver that same evening. A young doctor there, who himself occasionally did some speaking, raised the scornful eyebrow and said, "Why, you don't mean to say that you have to prepare your speeches! I never do."

"And," perked up his mother, "Uncle George says he makes wonderful speeches."

This display of ignorance of what is involved in speaking so stunned the lecturer that he had difficulty in making a retort. He tried to convince the other, following the example of Socrates, by a series of questions.

"You do some specializing in throats, I believe?"

"Yes."

"Not enough to make it necessary for you to have a nurse?"

"No."

"Before you proceed with the taking out of a tonsil, you follow the custom of laying out certain instruments, gauze, and sponges? You determine whether you are going to use a knife or a saw; you even go so far as to make arrangements to use this instrument at this stage of the operation and another at that? Am I right?"

"That's almost a silly question," was the response.

"Well," replied the speaker, "do you think it any less

a technical job to remove five dollars from a member of an audience than it is to take out a tonsil?"

The point of the lecturer was quite correct: that the speaker, too, has his tools and his instruments and that from these he makes certain selections to accomplish different ends. It is true that he also must determine upon the use of different tools at different stages of his operation and, like the doctor, must be prepared for emergencies.

Intelligence Alone Insufficient.

The attitude of this young doctor illustrates that of many intelligent persons who believe that their intelligence alone is sufficient and that they need give little forethought to the matter of a speech. The subjects upon which they speak they know backwards and forwards, and they feel that this fund of knowledge alone is all that is necessary and that, when they get upon the platform, it will meet all the requirements. This is an error, for a study of the history of effective speakers reveals that merely knowing a subject is quite inadequate preparation for addressing audiences. Having a fund of knowledge at one's disposal and trusting to that alone for a speech is by far too random to be consistently successful. Charles E. Carpenter, a nationally known speaker, who has addressed more than 1500 audiences, in an article in the *American Magazine*,¹ relates an incident of a trick played upon him by a friend, who got him into a situation where he had to make a speech without first having had an opportunity of preparing. The result, he says, was lamentable. This veteran speaker who rarely if ever fails to win and move an audience, says that he cannot address audiences effectively unless he has thoroughly prepared in advance what he is going to say.

¹ Sept., 1923; *What You in the Audience Have Taught Me about Yourselves*, p. 68.

Choice of a Subject.

One of the first stages in preparation is the careful consideration of the factors involved in the choice of subject. It goes without saying that all persons who speak, even those who do not prepare, have some subject for their discourse; but even the choice of subject is a matter which should be given careful consideration. Random selection may mean that the subject is best adapted neither to the speaker nor to his audience. It seems trite to say that one should have not merely a subject, but the most fitting subject, all factors considered.

Factors Involved.

“Is there any particular subject my audience will expect to hear discussed?” should be the first consideration. That is, the particular speech-situation may cause the audience to expect a subject from a special field—for example, at an association of chemists, from something in the field of chemistry; or a speech of a definite kind—for example, a eulogy at the funeral of some great man. There are, however, occasions when the responsibility of choice is thrown entirely upon the speaker. In either case, when endeavoring to choose a subject suitable to the audience he should consider: first, the occasion of the address; second, the personnel of the audience; and third, his own activities that have recommended him to that audience.

The occasion.—The occasion may be a special day of celebration. An assembly gathered on a patriotic holiday, Washington’s Birthday, Memorial Day, or the Fourth of July, expects, it is evident, to hear something related to the greatness of our nation or to the noble deeds of her heroes. A group celebrating the founding of a fraternity will, in all probability, expect to hear something relating to the founding or to the fraternity in general. A dinner in honor of a celebrated person calls for discussion of the

person to whom the dinner is given. This is obvious. In the event, however, that nothing special is being celebrated, the occasion must still be considered from different points of view. A dinner generally calls for a lighter subject and a less serious purpose than an evening address; and a midday luncheon, perhaps something even less serious. Talking to a group of workmen during their lunch-hour is a different situation from that of speaking to the same group in a hall at night, for the circumstances will condition their attitude.

Personnel of the audience.—In determining upon the choice of a subject, in view of the personnel of the audience, one must bear in mind that, obviously, audiences differ according to the kind of persons who compose them. A successful speaker always seeks to learn as much as he can about the general experience of the persons he will address, their vocations, their environment, their education, their avocations; for, knowing these things, he will understand something of their interests, their problems, and their aspirations. The general experience of the audience determines its capacity and its interests. It would be folly to speak on a subject beyond the listeners' ability to grasp. The subject must be fitted to their understanding; the speaker must, in other words, be able to relate what he is going to talk about to something with which they are already familiar.

Audience-interests.—His analysis of his audience will furnish him with some understanding of their interests. The worst thing a speaker can do is to talk upon some subject that cannot be related in some way to the problems and interests of his listeners. What he chooses must concern them as individuals or be made to concern them. This whole matter of audience-interests is discussed in a special chapter called *Gaining and Holding Interest*. The student will understand better how to select a subject after he has read that chapter.

Time-limit.—The amount of time the speaker has at his

disposal is a vital consideration in the choice of a subject. It goes without saying that he cannot treat a difficult or obscure theme in a short period of time. He must measure rather exactly the length of time it will take him to discuss a particular subject, and then see if it will fit into the time at his disposal. It is very embarrassing to begin a subject and have to stop before its conclusion because of the tap of the gavel or some other form of adjournment. To the listeners the situation becomes tedious and almost unbearable when the speaker runs beyond his time. We have all had experience with the long-winded talker, both after dinner and in the lecture hall. To impose upon the time of an audience is generally to court failure. An audience that is in the habit of listening for forty minutes will, if the speaker insists upon talking for an hour, generally resent having to give up the extra time. Unless the discussion of any subject will fit comfortably into the time allotted, he had best abandon it for a simpler, better-limited topic.

Activities recommending the speaker.—For some particular reason you, and not someone else, are asked to speak. What is that reason? Perhaps it is trivial, but generally it has to do with a known talent, a recognized interest, an achievement in a particular field—business, law, travel, politics, religion, social welfare, education, philosophy—or perhaps just a reputation for good speaking (the last, however, is the least common, though it may be combined with one or more of the others). If your reputation is in some particular way involved in your being asked to speak, you should give that consideration, and perhaps choose a subject from within the field of your reputation with that particular audience, for one may be reputed for varying things with different groups. Perhaps, as a matter of fact, the whole problem can be solved by your asking the one who requests you to speak, “What shall you expect me to talk about?” If, though, he gives the common answer, “Oh, anything,” you may need to ask yourself the ques-

tion, "What have I to give this audience that will fit in with what they expect to hear?" The answer to this will have to do with two things which concern the speaker, his interests and his equipment.

The speaker's interests.—His interests alone are insufficient, unless he can in some way link them with his audience's interests. They involve his convictions, his profession, his hobbies, his education and experience, and the things in life he desires to see furthered. If the reason for his having been asked to speak itself suggests the subject, the matter will be simple. If, though, he is asked to speak upon a subject in which he has no interest or can have no interest, he will be wise to decline with thanks or else insist on speaking upon something which does interest him.

The speaker's equipment.—If he is to have full confidence in himself when he speaks, or if he is to avoid making himself ridiculous, he will beware, no matter how much his pride is flattered by the request, of ever speaking upon any subject unless he has sufficient knowledge of it to speak authoritatively. Even when the theme is suggested by the speaker himself, he will do well to examine his equipment, and determine whether he is prepared to discuss it. It may be that he can make the necessary preparation by gathering material and by thoughtful consideration. Another question, though, arises and should be given consideration; that is, if the speaker's interest and his willingness to master the subject are admitted, has he the ability to present to an audience the kind of speech such a subject will demand? It may be that he has not progressed far enough in his evolution as speaker to handle this particular kind of theme. Thus a teacher expert in exposition might have no equipment for inducing audiences to take some action, a technic fundamentally different from that of giving oral instruction. This fact is, of course, realized by the legal profession, particularly abroad, where the legal labors are generally divided be-

tween the attorney who prepares the case and the advocate who pleads it. Even in the matter of pleading cases there is a division of talents. One lawyer who can present a case most effectively to a judge, where the general requirement is the presentation of facts and reasoning from them, may have little ability in gaining a decision from a jury, where, commonly, more understanding of human nature and of the psychology of working upon human emotions is essential. One should, then, in choosing a subject, exercise care not to overstep one's capacity, though not forgetting the old adage, "Nothing ventured, nothing won," and the fact that one learns to speak by speaking.

The General Ends of Speech.

In choosing a subject, the speaker should consider what it is he wants to do with his audience in relation to the particular subject. Do the factors he has considered suggest that he should entertain his audience, that he should seek to stimulate their emotions by impressing them, that he should give them information about some matter, or that he should seek to change their opinions or alter their conduct? Those are the four *ends* or aims under one or another of which practically all speech-subjects can be classified.

Need for determining the general end.—There is an advantage in determining under which classification the particular subject belongs. The reason for this is that the *end* determines, to a certain extent, the treatment of the subject—one might say, the special compositional technic to be employed. The general method of handling entertainment is different, as a whole, from that of the other three, though some of the elements of entertainment and interest might profitably be employed in any speech of the other classes. A good bit of partial ineffectiveness in speaking is due to the lack of such classification. For example, a minister who aims rather indefinitely at modifying the conduct of his congregation may spend the major portion of his sermon in explaining some text or in giving instruc-

tion on some theological matter about which his congregation is already adequately informed. If he were, on the contrary, to bend his efforts from the beginning to use only such materials in his speech as would convince or actuate his listeners, he would be building in the materials that belong to that general end of speech. He most probably would, if his sermon were a good one, employ materials of entertainment, impressiveness and instruction. The difference would be that, in the latter case, he would use them as subsidiary means of accomplishing his primary aim, that of influencing behavior.

To entertain.—If the purpose is *to entertain*, as in an after-dinner speech of no serious intent, it is evident that the material needed will be used entirely for *interest*. One will need to depend upon wit, humor, story, dramatic movement. If this and none other is the aim, then it will be foolish to end the talk by attempting to get the audience to act; or to try to change them from wets to drys; or to try to teach them something by drawing a moral from the tale.

To impress.—This is given by many writers as a general end in speaking. Others prefer to include it with one or another of the other ends. It is used as an end where the speaker, rather than desiring to convince or to persuade or to instruct, desires to stimulate lofty emotions or to inspire his listeners, generally by dwelling upon *symbols* that are sacred to them. The minister who draws in rhetorical figures the life and character of the religious leader, the saint, or the prophet, seeks to inspire in his congregation emulation of the nobleness he portrays. The orator who delivers an address on Lincoln's Birthday may seek to do exactly the same thing by speaking of Lincoln. The Fourth-of-July orator may seek to blow into flame the slumbering fires of patriotism by speaking in glowing terms of our heroes. Funeral orations, dedicatory speeches, and polemics might generally be put into this class.

To inform.—If one really wants to teach the audience something, or explain something, then everything from the beginning to the end of the talk must be colored by that intent. The job, then, is to make bare facts clear and interesting, perhaps even a little entertaining. But the speaker and the audience will understand throughout that the talk is for the sake of making something clear to them, and not for the sake of entertainment. At a dinner of learned persons a very talented speaker failed through beginning an address by telling very interesting stories for some twenty minutes, and then pulling out a huge manuscript—the outline of a curriculum of education—and reading it for a full hour. The oil and water simply did not mix, and, as a consequence, not only the speech was spoiled, but the dinner as well. By itself, the paper might have been accepted; but the speaker prepared his audience for an evening of entertainment, then did the dullest thing a speaker can do—read dry facts aloud. Had he been more ingenious, he would have omitted his stories and have let them know that he was going to give them a very interesting discussion of curriculum, then have used his entertaining ability in making his informative material interesting.

To convince.—Occasionally a speaker will confuse the purpose of the speech *to inform* with that of the speech *to convince*. Instead of wanting merely to present facts as they are, impersonally, he will want to change opinion, or to form opinion. Of course, clear facts, when explained, do form opinion. Were an observant traveler to tell us of his trip in Nicaragua, we should be apt to modify our preconceptions about the situation there, even though he made no effort to convince us. Clear exposition is, therefore, one of the most vital elements of argument. Where a person modifies his view on his own account through exposition only, he himself draws inferences and conclusions from the impersonal facts presented. In the expository speech there is, on the part of the speaker, no drawing of inference or direct reasoning from facts to shape opin-

ion; the speech *to convince* draws inferences, reasons from certain facts, refutes contrary arguments, and draws conclusions. A talk, if a sincere exposition and not a subtle attempt to convince, with the purpose-sentence, "I want to tell you what I have seen in Nicaragua," would be *to inform*; that with, "The United States should withdraw their marines from Nicaragua," would be *to convince*.

Many works on public speaking have made a distinction between the speech *to convince* and that *to actuate or influence behavior*. The general tendency to-day is to include both of these in one category, for, as Woolbert² has pointed out, psychologically, "Conviction is always an action, and an *action of the whole man.*" After all, there is no fundamental difference—as far as the speech is concerned—between the listener's coming to a decision to vote and his actually voting, since there is no difference in composition for either purpose. What the speaker who aims at a definite act is concerned with is a decision, and decisions are based upon habit, prejudice, or conviction. Formerly, writers made a distinction on the basis that the speech *to convince* seeks to gain acceptance largely through logical means and the speech *to actuate*, largely through emotional. Such distinction is entirely academic and without psychological foundation, for both in general demand an appeal to reason, through the process of argument, and an appeal to emotion, through relation to audience-wants. The difference is practically never one of essential nature, but rather one of adaptation to different types and intelligences of audiences. Some audiences must be convinced more through appeal to reason than appeal to wants; and others, just the opposite. This whole matter of appeal is more fully dealt with in the two chapters on *The Speech for Action*. For the present it is enough to say that the convictions people hold depend, after all, at least as much upon their personal interests as upon rational considera-

² C. H. Woolbert, *The Fundamentals of Speech*, p. 312.

tions, and gaining acceptance either of a theory or of an action-proposal demands consideration of both.

"Ends" used as assisting or subsidiary technics.—In the illustration of the minister, used above, it was stated that he might borrow from the other general ends, as a partial means of accomplishing his one general end. Practically all speeches employ, to some extent, what might be called "the technic of the other ends." As, in writing, the essayist will use description, narration, exposition, to assist in making clear his arguments, so a well-framed speech which aims at getting the audience to act will generally employ the technic of entertainment, as for example, in stories, humor, interesting incidents; or of impressiveness, in lofty flights of rhetoric; or of instruction, through exposition; yet the predominant compositional basis of the whole will be argumentative or persuasive. A speech with the central aim to instruct, in its turn, generally employs features of one *to entertain* and perhaps even of one *to impress*.

One purpose only.—Now, while a speech may use these other ends as subsidiary, it must be remembered that, to be a success, it can have only one real purpose. This is a practically infallible rule: for a single speech, a single aim. If this is constantly kept in mind there is little danger of deviation or of double purpose.

Determining upon a Specific Purpose.

It is not sufficient that a speaker have a subject and that he be able to classify that subject under one of the general ends. Probably the most important point of the whole consideration is that of determining upon a specific aim for the speech. Many speakers vaguely feel that when they have chosen their subject, they have, at the same time, determined upon a definite purpose. While this may sometimes be true, it certainly is not always so. The statement of a subject is almost always general and may not even imply a particular aim in relation to the audience. When

the choice of subject is based upon a consideration of the occasion, the audience, its interests, the speaker's interests, knowledge, and capability, and when that subject has been classified under one of the general ends, much will have been done in the formulation of a specific purpose—far more in general than if the speaker failed to give all this any consideration. As a matter of fact, very often the decision as to this purpose precedes the choice of subject. This naturally could not occur where one is asked to speak upon a definite topic or where the occasion and the audience determine it. But let us say that a speaker is campaigning, and that his primary purpose in all his speaking is to gain votes for his candidate. In a district composed mainly of farmers he may choose as his subject *Relief for the Farmer*; in a mill district, *Restrict Immigration*; before a Rotary Club, *High Tariff*; yet the underlying specific purpose of all three will be *Vote for My Candidate*.

Results of lack of purpose.—The question might be raised: does anybody ever speak in public without a purpose? In answer, it may be said that more people fail in speaking because they have no definite purpose in mind than for any other reason. Many very capable persons, taking it for granted that their intelligence alone meets all the requirements, ascend the platform without knowing what response they want to get from their audiences. While they may have some vague notion of what they want to do, they will not have based the selection of each bit of material upon the purpose they wish to accomplish, but are apt to use material not well chosen, not selected for the sake of any unified impression.

Among the number that, in the writer's experience, have fallen lamentably short through such neglect are two college presidents. One of these made himself a pitiable sight in the eyes of an entire student body of another university; the other earned the pity of many hundred college teachers, not of his own faculty.

The former had but recently returned from a trip to

the Orient. He had been scheduled at a certain university to speak before the students on *The Sahara Desert*. The occasion was the chapel service, which had been for this particular occasion lengthened from twenty to thirty-five minutes. After the speaker was introduced and the subject again announced, he began by telling how pleased he was to speak there and how glad he was to get back to America. Next he took his audience with him on the ship in which he had traveled from America, through the Strait of Gibraltar, and told them how much more impressive the Rock of Gibraltar looked at first hand than in the old Prudential-Life-Insurance advertisements. After picturing the blue waters of the Mediterranean and the marble cliffs and dwellings along the European coast, he alighted on the European side, and took a small native vessel to Africa. The little vessel, the attire of the sailors, the manner in which they ate their noonday stew, all dumped on the center of a table, eaten without other utensils than those bestowed by nature—all this he described in detail. Just as he got to Africa, and was picturing the quaintness of the harbor, the bell rang. For a moment the speaker looked like a swimmer coming up for air after a long dive.

"Oh," he said, "I was supposed to talk on the Sahara Desert. Well, the Saraha Desert, unlike what most people suppose it to be, is not just a flat, level stretch of sand, but is on the contrary made of hills, valleys, and ravines. Well, good-by; so very pleased to have had the opportunity of speaking to you."

And this was the talk on the Sahara Desert. Much of it was interesting, but almost all of it irrelevant. It was obviously unprepared. That the speaker had no determined purpose was evident. Merely trusting to his memory of the trip, he had not considered that the limits of time demanded a selective, not a random, remembering. In thirty-five minutes he had never once touched on his subject. And think of the freshmen released from college because of poor work in composition!

The other president was announced to speak on *The Romance of Chemistry*. From what he had to say, it was evident that he was a very brilliant man; and, in addition, he had more than the average number of splendid speaking characteristics—pleasing personality, good voice and bearing. Yet, on leaving the hall, a university professor of English said to the writer, “How unfortunate it is that some people can make such fools of themselves.” For forty minutes he had talked on three distinct and rather unrelated subjects, had almost entirely ignored the subject upon which he was announced to speak, and had made no point at all by his three subjects. Yet it was obvious to everyone that he was no novice in the game of speaking.

These instances are by no means isolated. They are but representative of the attitude of too many ministers, lawyers, and other men of affairs who constantly make this mistake. The same lawyer who, in speaking before a jury, is motivated by exact knowledge of what he wants to accomplish with those twelve men, will address a gathering of business men or of his own colleagues without any object in view. With such persons public speaking seems to be a matter of venting or unloading. With no particular object in view, they simply throw overboard what happens to be on deck, and the result is about as useful as if a merchantman were actually to consign his cargo to the waves. Perhaps someone might pick up a little driftwood, but that is about all that could be expected.

Purpose-sentence.—The speaker will find it advantageous to frame his purpose in the form of a sentence which we shall call “the purpose-sentence.” This should indicate exactly what he intends to do with the particular audience. When well framed, this purpose-sentence should be the touchstone to the entire speech, by which every bit of material is tested. Because the purpose is completed in the conclusion, many very capable speakers have found it helpful to frame the conclusion before preparing any of the rest of the speech, then of shaping every bit of material

used to justify that conclusion. The possible weakness in such a practice is that a speaker may jump to a hasty conclusion and then merely gather such materials and arguments as will support it, without consideration of all points of view or of all the facts. Where, however, a person already has a good background of fact, there is not much danger of this. The advantage of framing the conclusion first is that of guaranteeing unity of purpose.

Suppose you want to tell an audience how an aëroplane is flown. Your purpose-sentence might be, "I will show you how an aviator flies his plane." Examining the materials on aviation that might be used, you would, naturally, exclude such things as how the plane is built, except where describing the mechanism of the plane would be essential to making clear the process of flying. The test would show that it would be out of keeping with the purpose to describe the hangar, or perhaps even the flying field, unless that were essential to the telling of how the plane takes off and alights. Had the speaker on the Sahara Desert used such precaution, framing as a purpose-sentence, "I shall give a description of the Sahara Desert, and tell some interesting things in connection with it," he would have started with the desert and ended with it, leaving untouched practically all his discussion of the Strait of Gibraltar, of the Mediterranean, of the native boats, and of the coast of Africa.

Suppose you want to entertain your audience by telling them of an adventuresome experience, you might frame your purpose-sentence, "I shall relate how I almost fell into Niagara Falls." That purpose would allow no telling of your Pullman trip—or your hitch-hiking—to Buffalo, or your experiences in a hotel. If you desire to include these, you will have to change your sentence to, "I shall tell about my trip to Niagara Falls," which certainly sounds less interesting, and will probably be so. If you are going to discuss the former, you will need to begin with the actual incidents that led up to your predicament, for telling about

anything else will not only not aid you in fulfilling your purpose, but will actually render impotent, to great extent, your purposeful material. You know how almost impossible it is to be interested in the tale of some one who drags in all the little side irrelevancies and seems never to get to the point, or who in the telling of one tale deviates into the telling of another, and even, perhaps, wanders off into a third.

In the two illustrations given above, it will be noted, one purpose is that of giving the audience information, instructing them; the other, that of entertaining them. A speaker may desire to do neither of these, but rather to influence their conduct, in which case his purpose-sentence might be, "Support financially the Visiting Nurses' Association"; or to influence their opinion, when it might be, "I want to convince you of immortality." The framing of the purpose-sentence will in the former case make it clear that the aim is not to show that the Visiting Nurses' Association is a worthy one, unless showing that aids in accomplishing the aim of getting financial support. By aiming only at showing the worth, the speaker might neglect certain persuasive material which would actually induce the audience to contribute. The wording of the "immortality"-sentence points not merely at the presentation of theories of immortality, but at actual arguments for immortality, and refutation of arguments against it. To explain only theories would fall short of the aim, which demands for its completion either facts or reasoning from apparently sound inference. Tested in the light of the purpose, a general discussion of various theories might be found quite out of place.

Special Consideration for the College Student.

So far the discussion has had to do with the situations in which the average man in search of a subject finds himself, and with the procedure he has to consider in his choice.

Nothing in particular has been said about the student in the college public-speaking class. His situation, that is, speaking before the class regularly, is not that of the ordinary speaker of professional or business life. He has the same classroom-audience regularly, which means, for one thing, that he has no variety of occasion, or variety of audience.

Arbitrary situation.—With him the whole occasion is a more or less arbitrary matter. His fellow-classmates are not there in the sense of an ordinary audience, but are there to learn speaking themselves. Since they are required to be at class regularly, their attendance is, in a measure, forced. At any rate, they do not come voluntarily to hear a speech and they have to remain whether they are interested or not. They are all at the further disadvantage, when they come up to speak, of having an audience that is apt to be bored with speeches. In view of the nature of the classroom condition, a student occasionally has difficulty in finding subjects that he can adapt to his audience, subjects in which they will be interested, that will have some relation to them.

Exercise in adaptability.—The very fact, though, that he has a difficult audience-situation makes the constant effort to which he is put to find related and interesting subjects a good exercise in audience-adaptability, the very best thing that can happen to him in his training. When, during the course of his classroom speaking, he has taken a variety of subjects, yet has interested his audiences, he will have acquired a facility in adaptability that will stand him in good stead in addressing public audiences. True, there has not been the variety of intelligence, of situation, and of experience that would give him adaptability of a different kind, yet the training he has received will have endowed him with some capacity to adjust himself to audiences.

Student problem of finding subjects.—A reason that many students have difficulty in finding subjects is that they go too far afield for a topic. They are apt to under-

estimate the value of their own knowledge, and particularly the value of their own interests, their hobbies. They may consider these too commonplace for discussion before their fellows, and so they think they must find something more profound. This is a decided mistake, as can be seen from what has been said earlier in the chapter about the speaker talking within the field of his own interests. The student should certainly take into consideration all the factors noted in the earlier part of the chapter and let them be his guide.

Intimate interests as a source.—In a college public-speaking class recently a student for half a year made speeches which were worse than mediocre. He never seemed interested or enthusiastic and he was always poorly informed. When, in a private conference one day, his instructor found out that he was scientifically interested in ants, he asked him why he had never considered speaking upon his hobby, and the boy replied that he did not think anybody else would be interested in that. The instructor persuaded him to talk on the subject, and for the rest of the term, in a series of four or five speeches, this same student was almost brilliant. He made the material he handled vastly vital and interesting to his audiences; and he himself was so different when he began to talk upon a subject that deeply interested him that he actually seemed like another person. It was interesting to note that most of the imperfections of personality and bearing which he had manifested before were dispelled by the enthusiasm he had for his little ants.

It has been the experience of the writer that almost all students have within their own spheres subjects of interest to give to their classmates. Let the student in search of a subject, then, ask himself the questions, "What am I interested in?" "Which of my hobbies could be made interesting?" "Which of the courses of study in which I am most interested could furnish subjects for speeches?" "What have I learned during the vacation period that

might make suitable subjects?" It is to such sources that he should go.

Students in urban universities and colleges seem, generally, to have less trouble in finding subjects than those in rural colleges. The reason for this seems to be that the city dweller is thrown more violently into contact with social situations than students from smaller communities. The problems of society are often very real to the city student; the economic struggle, poverty, class distinctions, religion, race antagonisms, even political affairs are closer to his life. He seems, therefore, generally to have more to talk about. Because of the more violent contact with life, he has been forced to face some of its problems. The student of the smaller community, though, has had a rich background of experiences upon which he can draw for subjects, if he will only realize that, while they have become more or less an everyday matter with him, they are not really commonplace. Public-speaking classes have been found to be more than interested in hearing a farmer's son tell how hay is cut and loaded on a wagon, or how it is packed away into a barn, or how trees are spliced or "budded," or how maple sugar is made.

College courses as a source for subjects.—It is the rare student who does not become whole-heartedly interested in at least one of his college courses, so interested that he becomes glad to use its material as subjects for speeches and to make researches of his own in the subject in order to fill out and make interesting his material for his audiences. Many students, if given the opportunity, would speak for an entire year on the many phases of psychology. Government and politics are an unfailing source. Economics and business subjects, such as advertising, or year-by-year popular subjects of speeches, literature, plays, fine arts, are general fields used as subjects by many enthusiastic students.

College life as a source for subjects.—College experiences of various kinds furnish many with material for sub-

jects. The student always has his problems in connection with his college and the education he is undergoing. Examinations, grading, pedagogy, administration of activities, fraternities, polities, co-eds are subjects which can stand discussion and in which he often sees need for reform. Participation in activities furnishes opportunities for speaking, though such subjects often doom the audience to boredom if they know as much about the discussion as the speaker. All the students, however, do not know how the college paper is made up, how news is gathered; they do not know the difficulties of acting as baseball or football manager, or as a class officer. The uninitiated know nothing of how the dramatic society rehearses its plays, or of the experiences of the college debater, or of the football team on tour.

The summer vacation as a source.—Acting as a counselor in a boys' or girls' camp; being enrolled in such a camp; earning college tuition as a waiter in a summer hotel; serving as a swimming instructor or a lifeguard; living under military discipline in a Citizens' Military Training Camp; working on a freighter, ore- or fruitboat, or as a clerk or salesperson in an office or store; hitch-hiking; traveling; fishing; canoeing; camping; or just "loafing"—all may make subjects interesting and instructive to the class-audience.

The student who, out of these various sources, can find no subject upon which he feels qualified to speak, would be wise to have a conference with his instructor to see if he cannot put him on the track of subjects.

Application.

If, as preliminary preparation, the speaker follows out the general suggestions proposed in this chapter for the choice of a fitting, well-limited subject and for the determination of a general and a specific purpose, the problem of the rest of his preparation will be more definite and

clear in his mind than would otherwise be possible. The chapters which follow aim to guide him further in that preparation.

A useful digest.—The outline which follows is a digest of the proposals in this chapter and is given in this form so that the speaker may quickly consider, without having to thumb through the whole chapter, the questions he should ask himself each time he has to choose a subject.

What Shall I Speak Upon?

Will my audience expect to hear a definite subject or does the occasion suggest a subject?

What is the occasion?

Day?

Event?

Place?

Hour?

What is the personnel of the audience?

Vocation?

Education?

Environment?

Avocation?

What are its interests?

What is its general knowledge?

What have I to give them that will fit in with the occasion or with what they will expect to hear?

What do I desire to further that can be linked with what they want?

My interests?

What am I equipped to give?

My knowledge?

My ability in a particular way?

What are my limitations?

What am I reputed for that is involved in my opportunity to speak?

My field?

Travel?

Legal?

Governmental?

Educational?

What shall I try to further, through speaking, with this audience?

Will the occasion, what the audience expects, and what I desire furthered demand, as an *aim*, that my purpose be:

To impress?

To entertain?

To inform?

To convince?

Can I frame my purpose into a sentence?

Have I acquainted myself with the special compositional means (discussed in Chaps. XI-XVIII) of accomplishing my *aim*?

CHAPTER X

FINDING MATERIAL

A college student who was apparently not unintelligent had failed lamentably in two speeches delivered before a class in public speaking. In a mechanical manner he had reeled off fact after fact, one following so close upon another that the mind had no chance to grasp anything. Since, as you know, nothing can be quite as dry as dry facts unrelieved by any flavor of interest the audience was naturally bored and uncomprehending. When the instructor had a conference with the student in an effort to discover the cause of the failure, he found that both speeches had their entire source in the *Encyclopædia Britannica*; nothing else was used as material. The student's first mistake was probably that of not following through, in the choice of a subject, such a plan as that outlined in the preceding chapter. He evidently had violated the principles of personal knowledge and personal interest, for he had neither knowledge enough of the subject to speak upon it, nor interest enough in it to get that knowledge. His third mistake was that of not learning how to make facts interesting and clear to his listeners. To say that he lacked interest in his subject might be doing him an injustice. It may be that he had the interest, but did not know where to go for interesting and complete material; so he used a digest, an encyclopedia.

Now, while encyclopedias are valuable sources for some things, the material they give is altogether inadequate as a major source for speaking; for the encyclopedic treatment boils out everything but the bare facts, boils out color,

life, and interest, the very things essential to make facts in a speech palatable and understandable.

Guide to Sources of Material.

There is such a vast mass of material in a library, so many rows of index cards, so many rooms of periodicals, that to know just where to find the material one needs is always bewildering the first time one attempts it. The encyclopedia is used very often because, in this bewilderment, the person does not know where else to go. The aim of this chapter, then, is to guide the person in search of material for a speech to adequate sources, and to aid him in arranging and making use of the material once he has gathered it.

The first stage of preparation of a subject takes place in the mind of the speaker. Whether or not he has come to a decision about purpose, he will find it advisable, before he does anything else, to think through what materials he has at his disposal for the support of his purpose, or to suggest a purpose. In either case the following questions might be asked to advantage:

Do I know enough about the subject?

Am I basing my point of view upon knowledge and not prejudice?

Are my ideas sound?

Is my material accurate?

Will my observations stand the test of the experience of others?

Do the opinions of the best authorities support my contentions?

With my present equipment can I protect all loopholes against attack of opposition?

Have I enough background to give color and interest?

Personal experience.—If the answer to any of the questions is in the negative, it goes without saying that the

deficiency must be supplied by gathering more material. This need not necessarily be only from reading, for there is material to be found in other sources than the library. That of personal observation is the best of all materials, if it is inclusive, if it has been considered inductively, if it coincides with the experience of others, or if, where it varies from another's, you prove that your observations are more accurate than his. If you have followed baseball and baseball players consistently and thoroughly for years, your opinion is valuable. As a check, though, against possible error on your part, it might be advisable for you, before voicing your opinion on the platform, to find out if your opinion is shared by other baseball authorities. If not, then it might be well for you to see if there is any feature you have overlooked, or that they have overlooked. In other words, make use of scientific methods in weighing your own experience. Above all, do not make the mistake that so many persons, especially students, make, that of undervaluing your own experiments and the knowledge which living and working has given you. After all, there is nothing else in life that will be such increasingly valuable equipment for any task or any judgment. The well-filled head is of itself rarely of as much value as the well-filled life. Students of speaking are too apt to search for something removed from their own experience and interest as a topic for speeches, or as subordinate material. They feel that there is something insignificant about their own experiences and their own opinions. This is a mistake. What is most valuable to speaker or writer is the thing which comes closest to him, his personal knowledge, his enthusiasm.

Talking it over.—Another source of material, not by any means to be underestimated, is found in talking the matter over with others, particularly those who know something about the subject. The opinion of another, like your own, is not of any value unless it is based upon experience or knowledge or the reasonable interpretation of these.

Through the process of discussing a subject, new ideas emerge, things are seen and understood that were obscure before; weaknesses in your own viewpoint or in the opposition viewpoint appear. If the person with whom you converse is an authority, the information you glean should be most valuable. You should never, however, take advantage of this process as the entire means of preparing your subject, pumping another that he may do the thinking for you, that, for your own development, you ought to be doing for yourself.

Written material.—There is so much to be learned about problems of social conditions, politics, national and international relations, business, the practice of law and the other professions that the experience of one man alone in connection with them is apt to be inadequate. Where the field is broad, the viewpoint must be broader than one's limited experience. The broader view can be obtained by adding the observations of others to one's own by reading. In the case of many subjects, it is difficult, if not impracticable and undesirable, for one to obtain one's knowledge through personal experience. The person best equipped to speak is, of course, he who has a background of knowledge of the experiments and conclusions of authorities plus his own experience. With not so broad an experience, a person can still speak authoritatively if he has studied a subject in a broad way, if he has made the effort to look at it from all angles, if he has reasoned upon what he has read.

Granted that we speak because we want to accomplish an end with our audience, if what we say is unconvincing because unauthoritative, we stand in the way of our own success. If our information is faulty, some persons, perhaps a large percentage of our listeners, will know that we are inaccurate and will therefore refuse to place confidence in our judgment. You yourself may remember having paused for a few moments to listen to the street-corner orator proposing the reorganization of the social and economic structure. While you may have had the

deepest sympathy for the “under-dog” conditions that caused him to propound his theories, but a moment or two of listening was perhaps sufficient to convince you that those theories could not be trusted, for the reason that the speaker was ignoring certain proved economic laws and the experiments even of the Russian Soviet. You may feel sorry for him, but you do not support the speaker who is inaccurate in his material.

Advantages of a Broad Background.

Every valuable authority upon speaking or writing affirms that, for success in either, a person must know infinitely more material upon his subject than he will actually use in the single composition. Such wide knowledge he must have for his own interest, for his own self-assurance, since the person with it is bound to have more confidence than one without it. He must have, as a broad background, an acquaintance with the human conditions, with the persons concerned, and with the period or incidents he is discussing; for he can turn only to this background as the source of supply for illustrations, incidents, examples, anecdotes; upon it he must largely depend for audience-interest—and even comprehension.

A college student who had been subjected to certain Shakespearian courses for a number of years in both high school and college, without their having made much impression upon him, came into contact with the celebrated English Shakespearian stage director, William Poel, a man recognized by scholars as an Elizabethan authority. After an association of a number of weeks, the student became an enthusiastic Elizabethan, and was overheard to remark about Mr. Poel, “Why you would think he actually knew Shakespeare and Queen Elizabeth and all of them, and that he had dinner with them every day of his life. He knows all about what they wore and what they ate and what they talked about. Why, this Shakespeare and

Ben Jonson and the rest of them were regular fellows."

One of the most interesting teachers of literature in America, Professor William Trent of Columbia University, a man whose courses are never for a moment dull, is probably the foremost authority upon the writer of *Robinson Crusoe* and a deep student of the period in which Defoe lived. To hear him talk of Defoe and his contemporaries is to understand that he knows each little detail of the lives and characters of those writers better almost than we know those of mother or brother. He makes the literature he discusses understandable and vital to his students through the intimate glimpses he gives of the talents, aspirations, and sufferings of the writers, and through the relation he shows between them and the social, political, and religious thought of their time. Although he has given the same courses for years, he is still tremendously enthusiastic about his literary characters and he transmits that enthusiasm to his students in what might be called an ideal example of the instruction-type of public speaking. If he were less well informed in the history and background of his authors, he would probably be no more interested or enthusiastic than the ordinary teacher, and no more interesting; for there is a psychological law bound up in the matter of knowledge and interest. The law is that the less you know about a subject, the less you are apt to be interested in it, and conversely, the more you study anything, the more you understand it, the more you will tend to become enthusiastic about it. The person getting merely the bare facts from some encyclopedic source can never be expected to be so interested as the person with a wider knowledge. Acquaintance with a subject is like acquaintance with a person; we rarely feel a deep friendliness for another until we know him intimately. And since a speaker must depend primarily upon his own enthusiasm in evoking interest in his audience, it will be evident that, in his preparation, he must know enough of the background of his subject to give him actual pleasure in talking about it.

Preparing a Bibliography.

The first stage in gathering material from written sources is that of finding out what is the most useful material to read. There are tons and tons of books and articles on some subjects in libraries, some of the substance of which is unauthoritative, some out of date, some of it but poor repetition of better works. How, then, is the reader going to discriminate in what he reads; how is he to be economical in the use of his time? The more he makes use of libraries, the more will he be able to answer that question for himself. In the meantime, the thing which will give him the best initial help will be the preparation of a good bibliography on his subject. In this, he can always get advice in the library; upon many subjects, the attendant can refer him to prepared bibliographies. For other subjects, in certain standard works, such as the *Cambridge History of English Literature* for literature, the best books upon various writers and subjects are listed. Such lists, compiled by the foremost authorities in the particular field, can generally be taken as the preliminary basis of information.

Card-index.—If no such list is available, the reader has at his disposal the card-index of the library, where, under the title of the subject he is studying, he will find generally a list of authors and works. Usually, he will not find all the material on a subject under that particular heading, and it will then be important for him to make a search in allied subjects. For example, his subject may be *Modern Acting*. Under *Acting* and *Actors* he may find few books. A search under *Theatre*, *Stage*, and *Drama* may give him exactly what he needs. Since the index cards, too, will give him the date of publication, he can tell from it whether or not the material is modern enough to be within his field. It may be that he will want authority for comparison of the acting of to-day with that of other periods, and that under the same headings in the index he can find histories of

acting or individual discussions of the acting of the individual periods.

Recently published books.—As a guide to recently published books which may not yet be catalogued in the library, he can use *The Book Review Digest*, a digest of the books published each year.

Guide to periodicals.—When his subject has to do with a current situation, he will find that the material he can get from books is hardly adequate. It takes a considerable time to write a book; and where the conditions of the subject to be discussed are changing daily or monthly, the books are not apt to be as up to date as the articles in periodicals. There are fields, such as the theatre, so broad in their scope that entire periodicals are devoted to them, while almost every issue of a great number of magazines includes some discussion of the field. Foreign relations, state and national policies, politics, social and economic conditions are continuously under discussion, and since they are subjects in which the happenings of a month or even a day may alter the outlook, no book can be expected to keep up with them entirely. The one in search of material must, then, with such subjects, turn to the periodicals.

On a subject of current interest, the periodical material will overwhelm him. There is so much of it that he may have a hard time deciding where to start and where to leave off. His one big source of periodical information is the *Readers' Guide to Periodical Literature*. This indexes articles in periodicals as far back as 1910. If one needs to search further back than that, *Poole's Index to Periodical Literature* serves the same purpose as the *Readers' Guide*. These guides are to be found in any large library. Another general source is the *International Index to Periodicals*. This was formerly the *Readers' Guide* supplement. It lists periodicals on the humanities and science, specialized periodicals not suitable for indexing in the *Readers' Guide*. *The Annual Magazine Subject-Index*, another source, lists many periodicals not in the other guides.

Under the same headings under which he has pursued his search in the card-index, the student will find titles and authors in these periodical indexes, with complete information as to magazine, issue, and page. If he is overwhelmed by abundance, he need not ordinarily include in his bibliography all the references, but only those of the best magazines, or the best magazines in the particular field; for example, if the field is acting, he may find valuable references to such magazines as the *Atlantic Monthly*, and again more specialized articles in such publications as *The Drama* and *The Theatre Arts Monthly*. In the same way, there are specialized, technical magazines related to all professions, business, law, medicine, education, science, politics. Since these technical publications are put out for persons of specialized training or specialized interest, it is usually demanded of writers for good journals in these specialized fields that they be authoritative in their observations and logical in their conclusions. Such technical magazines can, for this reason, be counted upon, as a rule, more than the article in a magazine whose field is more general, though the very best magazines are usually careful to select only authorities as contributors.

Where the material is so abundant, let the reader skim off the cream and leave the milk. After all, that is what he does in his preparation, throughout. Trying to get a breadth of outlook in his selection, he should choose the outstanding article. He must guard, though, against excluding from his selection anything that may be of any possible value to him. If there is any doubt about any article, let him include it for later cursory examination. It is always safer to include in the bibliography far more references than one will need actually to use. If the reader is going to do a thorough job of scientific research, he will probably include everything he finds. While this is necessary for the scholar, for the preparation of most speech-subjects this extreme is not essential. The important thing is to get the major material, not all the material.

Articles in newspapers.—If a subject demands study of comments that have come out from day to day in the press, or statements from speeches which have not yet been published in magazine- or book-form, one will find the *New York Times Index*, a master key to all newspapers, an invaluable source.

Sources for special fields.—For politics, government, history, agriculture, and so forth, there are special guides to study and research. These keep track of, and index, monthly or yearly publications in their fields. Some of these appear in the following list:

The Public Affairs Information Service. This deals with special periodicals not covered by the *Readers' Guide*, with reports of governments and of special associations.

Agricultural Index. This lists all articles pertaining to agriculture.

New Larned History. This is a guide to historical events.

General sources of condensed information.—

New International Encyclopædia. This lists references at the end of the articles.

The New International Yearbook. This is published each year as a supplement to the *International Encyclopædia*.

Encyclopædia Britannica.

The Cyclopaedia of Education.

The New Encyclopedia of Social Reform. In this can be found sources for all questions of a social nature.

Statistics and facts on all subjects.—

Statesman's Year-book. This is a statistical and historical annual of the states of the world.

World Almanac, and Book of Facts.

Statistical Abstract. This gives statistics on all questions.

Biography.—

Dictionary of National Biography.

National Cyclopædia of American Biography.

Public documents.—

Catalogue of Public Documents.

Congressional Record (Indexed).

Governmental Reports.

Form of the bibliography.—In preparing a bibliography, perhaps the best system is to take note of each reference on a single three-by-five card, indicating the author, the

POLITICS

Thomas, Elbert Duncan

“Chinese Political Thought”, 317 pp.

Prentice-Hall,

New York

1927

POLITICS

Laski, Harold J.

“The American Political System”

Harper's Magazine

Vol. 157

June, 1928
pp. 20-28

title, the publisher, the year published, the number of volumes, the number of pages, the place of publication, and the edition, if a book; and, if an article, the author, title, name of the magazine, volume, issue, and pages.

For economy of time, it is inadvisable to have to go back to the card-index, or to the indexes and guides, a second or a third time for references. It is wise to get a complete enough list the first time so that one will not have to duplicate that process.

Using the Bibliography.

When one has prepared a bibliography, the question arises as to how it shall be used. Shall all the books and articles be read? Which shall be read first? These are questions which must be answered. Rarely will all the references be found valuable and never will they be found of equal value. Because one happens to have compiled a large bibliography is no reason why one should read every word of every article and book contained in it. The person with a bibliography is like a shopper who goes to a large department store to choose a limited number of commodities he may be in need of. Though he has all the goods of the whole department store at his disposal, he does not think of buying everything. From the mass of things he selects the few he needs. The bibliography is the source; from it the reader takes what he needs. To read all of it would generally be as foolish as buying out the department store for personal use; perhaps as impossible as buying it out would be for persons of moderate means.

If he is to select, where is he to begin; and if he is to read some works as a whole, and others only in part, and discard still others, what is to be his basis of choice?

Authoritative, general material.—It is well to begin, if one has not already a working knowledge of the subject, with such material as will give an authoritative, funda-

mental, general view of the field. For example, if the special subject is *Supply and Demand in Business*, a good beginning would be a book that had to do with the fundamental principles of economics. If *Egyptian Temple Architecture*, a work on the life, customs, and religion of the Egyptians, and of the climate and geography of Egypt would be a good beginning; for the Egyptian temples could never be made interesting to an audience without the speaker's having knowledge of the conditions that gave rise to such architecture. If *States' Rights*, he might begin with that American history which deals with the early founding of the Republic, the adopting of the Constitution and the controversies thereafter to maintain States' rights; if *Our Nicaraguan Policy*, with a work or works on the history of our Spanish-American policies, for only with such a foundation could the attitude of our Government and the earlier effects of its policies be understood.

How, in considering the many books on fundamentals he finds at his disposal, should he pick out the one, two, or three works that will furnish him with the most authoritative information? This decision can be made by discriminating among the writers. Let him find out, if possible, who the foremost authorities are in the field of his subject and read their books. He might do this by answering something like the following questions about each author:

1. Has he, by direct experience or by scholarly research gained sufficient knowledge to make him an authority?
2. Is he recognized as an authority in this particular field?
3. Is his judgment unbiased?
4. At what period of his career did he write this? (A writer may, before he becomes an authority, make statements about a subject that he may later correct.)

The authority of the writer.—If you have no means of answering these, the title-page of the book itself will help you, very often, by telling you the position of the writer. If you have a large field of choice and you find that some

of your writers have leading positions in our foremost universities, you will know that their works will generally be authoritative and unbiased. If the title-pages give no clue, or if you want to make a decision before actually calling for the books and you find from the date of publication that a writer is contemporary, you may get what information you need from *Who's Who*. If he is not contemporary, you may locate him in some biographical dictionary or encyclopedia. You shall have to make your decision on the basis of what you can find out about the writer and choose him who you think knows the most about the subject and will discuss it most fairly. In making the choice, it is well to get a list of a number to choose from, for you may find when you put in a request for your books that your first choice has written at too great length or in too technical a manner for your purpose and that your second or third choice offers you the information you need at a saving of time.

Specialized reading.—Once you have equipped yourself, through the reading of these broad, basic authorities, with a fundamental knowledge of the subject—or if you begin with that fundamental equipment—the next thing to do is to prepare for the more special topic of your speech. Any vital problem has, naturally, many aspects and many proposed solutions. A half-dozen writers may propose as many solutions, yet all agree upon the fundamentals of the problem. Or the revealing of new facts by a new authority may throw an entirely new light on the whole. When you have reached this stage of your preparation, therefore, your task is to avoid rereading the fundamentals you already understand, which may be discussed in every book on this subject, and to read only that which gives a new consideration, or an argument or a point of view which as yet you have either not understood or not considered.

Selecting and discarding.—This will necessitate a further use of your bibliography, your task being to determine which works have the material you need and which

have not. Before you start to read again, it is well for you again to make a decision as to what you shall read and what discard. Perhaps the easiest way to do this is by putting in a request for a number of works at the same time, say ten to twenty, if your bibliography includes that many, and if you have sufficient time to give each of them a cursory examination. When the books and articles are delivered to you, working from the basis of what you already know of the subject, you can, by looking through tables of contents and indexes and by thumbing through certain chapters, decide whether or not this book or article will be of use to you. You will find that a number of works add nothing to what you have considered. Put them aside and make a note of the fact on your bibliographic card, or perhaps take the card out of your current bibliography. Where you find a book with a chapter or more that seems worth your reading, make a note of the chapters on your card and put it aside to be used in calling for the book again. When you get through examining that lot, you may call for as many more and repeat the process.

The selected bibliography.—When you have examined all the material you feel you need to, you will have compiled a selected bibliography for further use. This may be composed of a book or so, some chapters in a half dozen other books, a page or so in another, a few articles and parts of other articles, perhaps more, perhaps less. Perhaps you may read all of these at the same sitting, or call for some later, bit by bit, when convenient, until finished.

Taking Notes.

Where a person has a considerable amount of material to cover, about which he wants later to speak authoritatively, it is inadvisable for him to trust entirely to his memory. It may be that in many cases he will need to quote directly from a writer, or at least remember exactly the arguments advanced. There may be statistics and

figures to be used. All this will make necessary the taking of notes, and in doing this there are two useful methods, each of which serves a somewhat different purpose. One is abstracting as a whole, with a continuity of sequence; the other is extracting here and there whatever passages are found worth keeping, with no sequence of idea, but with the intention of adjusting them later as a part of the sequence of the speech. The first is valuable mostly in keeping brief record of the background material, that it may be refreshed in the mind without rereading the books. It should follow a book through, chapter by chapter, taking down in brief form the important ideas upon full page note paper. The other method, perhaps the more important, is that of jotting down on an individual card a single idea or argument, or separate statistics to facilitate its being fitted into any part of a speech without any necessary relation to any other extract. Practically all the notes taken upon anything additional to the purely basic or background fabric should be in this form. As a matter of fact, from that basic material, one will need to take down a great many such extractions, quite aside from his comprehensive notes. A reason for having but a single note on one card is that, if you get two or more, you will experience difficulty if you want to insert one extract in one part of your speech and the second in another. If there is but one note, you can arrange the cards in related groups and in the order in which you will use them in your composition. If you give other talks upon the same general subject, you can rearrange your cards to meet the new need.

Such notes can be taken upon three-by-five or five-by-seven cards. Many persons prefer the latter, since they allow for longer quotations. On the card, in addition to the extract, should be stated the general subject and the particular phase of it under which this particular notation comes. This latter facilitates the grouping of associated material and the arrangement into a sequence of development. Many persons, when they have grouped and ar-

ranged their cards, will number them, having a set of numbers to each group. You should be careful to see that the quotation you make is correct. If you are going to quote, you must be exact; so you should always check back and reread to see that you have made no mistake. Your note should contain the name of the author, the title of the book, the volume, and the pages. The following is a suggestion of the way such notes may be taken:

POLITICS

The President

Laski, Harold J.

Harper's, Vol. 157, p. 21.

"The American President.....is only too often the product of a series of accidents in which what is most important is not his possession of quality or of ideas but public ignorance about him."

Digesting While Gathering Material.

As you gather your material, you will at the same time, to a large extent, be preparing your speech, that is, if you have chosen a definite subject. If, when you began your study, you had not determined exactly upon what phase you should talk, by the time you get through your reading you will have probably the choice of a number of specific subjects and will have an interest, perhaps, in speaking upon all of them. Your point of view may have changed sufficiently to make you modify your original purpose. If you began your research with a definite aim, all the time you have been reading you will have been thinking of sup-

porting that aim, of testing it, of making it practicable. The various opinions of the different writers, or the attacks and counter-attacks of men looking at the question in different ways, will have given you a clue to the points of weakness and of strength of your own stand, and will have furnished you with material to strengthen the weaknesses and to attack the weak points of other viewpoints than your own. You will have found materials for illustration and for argument, and *local color* to make the whole interesting. In this way you will have been preparing your special subject all the time you were reading.

Selecting from the Material.

A possible difficulty, now that you have gathered the larger part of your material, is one of having so much at your disposal that you do not know where to begin or where to leave off; you do not know what to use and what to reject. When one has an abundance of good material, one is tempted to make use of all of it, for its own sake. To do this, though, would violate the fundamental rule of using material, not for its own sake, but only for the sake of accomplishing a particular purpose with an audience. The process of selection, then, must be governed entirely by what can be used to best advantage in furthering your aim; all the rest must be rejected or put aside for other speeches.

When you have spent a lot of time in studying a subject and are greatly interested in it, your tendency will be not to stop talking about it with the conclusion of the first speech. You will want to continue to talk about one phase or another of it again and again. It is well that you should. Your study, if it has been thorough, will have made you something of an authority, and there is no one other thing that aids more in the rapid development of a speaker than to have him speaking upon subjects upon which he is authoritative and about which he is enthusiastic. Instead of his changing the general field of his

subject with each speech, thereby making thorough preparation in each case difficult, it is an advantage to him to make himself familiar with one field and then speak from time to time on different phases of it. In this way, he can do all his preparing more thoroughly than if he should try to work up an unrelated subject on each occasion, and, incidentally, he can economize in time, too; for while he is preparing his first speech, he will, at the same time, be gathering material that he can use in the rest of his series. After all, following a series in practice speaking bears a very close relation to the actual utilitarian speaking of professional life. One speaks repeatedly on a phase of the subject upon which one is an authority and in which one has deep interest.

What actual use is made of the material is a matter of more specific preparation. This will be discussed in the next chapter, *Planning the Speech*.

CHAPTER XI

PLANNING THE SPEECH

EVERY great industry to-day employs its technical experts and efficiency engineers to figure upon the materials of production, and upon economy in methods. If the product is steel, chemists will see to it that, to obtain a certain grade, a definite amount of chemicals and other materials will be added to the iron, that it will be melted at a specific temperature, and that at definite, timed periods of the melting processes other chemicals will be added. The efficiency engineer will have figured upon the minimum of labor necessary to load the furnace, supervise the melting, and pour off the steel, yet will have provided sufficient men to avoid any possibility of endangering the quality of the product through lack of such speed and efficiency as are necessary. Poor planning would mean waste through surplus of material, of product, or of labor, or through insufficient material, product, or labor, resulting in non-payment of dividends, perhaps bankruptcy.

It goes without saying that we all want to have our speeches pay dividends. In that case, we shall need to take our cue from the manufacturer and, by planning, avoid the waste of either surplus or insufficiency, figuring as definitely as does the chemist upon the use of this and that material to bring about a definite result, and of this and that ingredient to be added at such and such a time to help complete the purpose. Like the chemist, we shall have to understand the different processes for accomplishing different ends and the various ingredients that can be employed to modify, change, and enforce. This belongs to

the rhetoric of speaking and to the psychology of reaching the listener's mind, dealt with in this and the following chapters of the book. One can plan well only when one knows thoroughly the rules of speech-composition.

Planning will involve two processes, thinking the subject through to its conclusion, and testing the thoroughness, sequence, logicality, and audience adaptability of that thinking. The basic method of doing this is by outlining, and it is hoped through the discussion in this chapter to give the speaker a workable system for outlining speeches that will help him eliminate, before he actually faces his audience, many of the frequent causes of failure.

The Memorized Speech.

In an effort to show that such rigid outlining is an essential to consistently successful speaking, let us draw attention to the fact that we have only in the last few decades emerged from a period when the memorized form of speech was in popular use. As a rule, good speakers preparing speeches for important occasions wrote out and committed to memory what they were going to say. The question may well be asked why, for generations, speakers took a trouble in preparing that is pretty largely ignored to-day; for it certainly took far greater pains and a longer period of time to commit a speech than we occupy in preparing. The answer lies in the fact that there is a certain virtue in the memorized speech, though this book strongly advises against the use of it. The principal virtue in memorizing is that the speaker, when he is on the platform, says exactly what he wants to say. If he has figured on being exact in his statements, he will be as exact as he has figured; if he has planned being tactful, he will follow his plan; if he has decided to illustrate, use figures, develop climaxes, everything can generally be depended upon to be delivered as he had planned. Now, there is a decided advantage in being able to say exactly what one wants to.

Objections to memorizing.—To-day, though, we live at too rapid a pace to have time to memorize speeches. We may be asked to speak at a dinner with but one or two days' notice; or to talk the following week three or four times before different groups. The last of the evidence of the opposition in a legal case may not be brought forward until the morning of the day our appeal is to be made to the jury. Under these conditions, it is simply not possible for us to memorize. Another objection to the memorized speech is that, with most persons, it kills all spontaneity, causing them to speak monotonously, with incorrect emphasis, and with too little real meaning to their listeners. These same persons speaking extemporaneously might be spontaneous and intelligible. The art of delivering memorized speeches is that of making what is not spontaneous appear so—the actor's or the interpreter's art. Unfortunately, this is rarely a natural endowment, but must generally be acquired, and not without considerable effort and practice. And after a person has taken the trouble to learn to interpret orally his own written speech, he labors under still another handicap. Dependence upon saying only what he has committed dwarfs his ability to speak impromptu when the occasion demands. Suppose, after he has committed his speech and comes to the lecture hall, he finds he has an altogether different audience than he had expected; suppose he realizes then that what he has prepared needs changing. The rigid form in which he has prepared his ideas will allow for no stretching; if he departs at all from committed words, he is likely to be entirely lost. He cannot do what an alert New York speaker recently did in preparing to lecture in Newark. He had learned something about his audience and, from time to time in the two weeks preceding the occasion, planned a lecture he thought suitable. On the day he was to talk he learned something about the audience which seemed to make the subject he had prepared quite inappropriate; accordingly, he spent a large part of the day preparing a

new one. When he arrived at the hall about fifteen minutes before he was to speak, and saw the character of the people he was to address, he realized that both speeches were quite inappropriate and he spent the next fifteen minutes in rapid planning of a talk that was a success.

Planning, the Basis of Success.

If the greater number of speakers of our time find memorizing quite impracticable, and if accomplishing a purpose with an audience depends to a large measure upon the speaker's saying what he wants to say as he wants to say it, what can the experience of the best contemporary speakers suggest to insure that this shall, more or less, be accomplished? Practically the only insurance is such careful planning as, or even more than, one would give to a speech one intended memorizing, followed by an effort to impress upon the mind this *plan*, in its order of sequence, its logical relationships, its illustrations, and its evidence, impressing it so thoroughly that when one is on the platform the material will come into the mind as nearly as possible as planned. The ability to do this well will naturally demand a good bit of experience; one cannot expect to achieve perfection in the first few speeches.

Over a fairly long period of teaching, the writer has observed the difference in results between students who outlined thoroughly and those who refused to outline or who did so only superficially. As a test of the practicability of outlining, he, with his colleagues in the public-speaking department, placed less emphasis for a year upon instruction in outlining, with the result that classroom speeches were less interesting, less complete, and less effective in accomplishing a purpose. Another result was that, when they came into advanced courses, those students, lacking training in the more thorough thinking-through of a subject that is demanded by proper outlining, always had greater difficulty in being thorough, logical, and concise,

and did poorer speaking than those who had had the training. It has been the experience of the writer that, of two students with equal ability, the one who outlines the more thoroughly does the better speaking. It happens, too, that the same speaker who, under the classroom compulsion of thorough preparation, makes excellent addresses, becomes, by departing from his classroom custom, weak and unconvincing when addressing his college student-body, and later, too, in public life. Many consider the instruction in outlining more as a classroom exercise than as a system practical in the speaking of professional life. They feel that this is a practice from which they can be graduated as they finish college, or even the speaking course. That it can become a far less labored process with the accomplished speaker than with the beginner is true; but that it can ever be abandoned by the person who wants to do consistently influential speaking, quite untrue.

One of the most effective addresses the writer has heard in many years was given by a former Yale debater and oratorical prize winner, now holding an important position in the educational world. To one versed in the art of speaking, his address showed the most scrupulous preparation. There was in it not the slightest element of haphazard; it developed point by point to the completion of its purpose, and stopped. Throughout, various devices were used to bring about definite ends with the listeners, a twist of humor, an anecdote, the refutation of an opposing idea, and so forth. Subsequent inquiry proved that the address had been prepared. Upon the same program was a man as well educated, and of probably no less ability, for he was one of the two college presidents before referred to. He failed; he was not understood and he spoke to no point. He had obviously no plan, for that kind of failure would have been practically impossible had he determined upon a purpose and made use of the simple rules of developing it by outlining into a composition with a single, unified aim.

Is the Outline Inhibiting?

The question is often asked, if outlining does not make the speaking too cut and dried, if it does not banish spontaneity. Many speakers in the earlier stages of their experience feel that it does. They feel that to follow, after they are on the platform, the rigid plan they have made before is too limiting. They say that their effort on the platform is to recall the order of arrangement and development rather than freely to express their thoughts. They feel imprisoned by the form they have made. For this reason they protest about having to go through a rigorous planning of what they shall say.

Assurance and enthusiasm.—It is only natural that at first the recall of the plan should require more attention than when a person becomes adept. This, then, it can readily be understood, may, with many beginners, stand somewhat in the way of spontaneous expression. It has, on the contrary, been the experience of the writer that beginners give far better speeches in every way when they have carefully prepared in outline, than they do when given all the freedom they would desire. Instead of hampering spontaneity, the assurance which comes as a result of knowing that one is thoroughly prepared renders one more enthusiastic and expressive than would otherwise be possible; and, to the audience, this freedom in expression may well seem to be spontaneity. Moreover, if, in his preparation, the speaker has given consideration to the various means by which he can make his subject interesting to his audience, the chances are that he has increased not only his own interest in the material, but his ability to present it vividly.

Rehearsing with the Outline.

Of course, in the early stages of speaking at least, if the speech is not memorized, the material will generally

need to be thought through again and again in words, the outline being followed each time. This, in a manner of speaking, is memorizing, but of ideas, rather than words. The words used may at no two mental rehearsals of the speech be the same, but the general idea can in each case be the same and the effect the same. Such rehearsal insures a smooth flow of the ideas in their proper sequence to their proper conclusion. With each rehearsing one can make the attempt to improve the wording, and to weave stronger links between the various parts of the discourse in order that they will be more readily suggested to the mind when one is on the platform. Such rehearsing, of course, occupies time; but, compared with the time it takes most persons to write and memorize a talk, the time it takes to think through a speech half a dozen times is nothing.

Enthusiasm not dulled.—Occasionally the question is raised, “Does not going over the speech again and again in this way numb the speaker’s interest in his subject? Does it not become dry to him through the very repetition?” Let us answer by a question. Have you ever accompanied an entertaining person from place to place and become rather bored yourself in hearing him repeat to each group visited the same jokes and the same experiences? Did they seem to become dry to him in the repetition? Perhaps you have in your household one who tells the same experiences to every one who visits you. Does he enjoy his discourse or not? The answer to the whole question is that if the speech contains real elements of interest a person is not going to become so bored by the repetition in rehearsing it as to have lost all interest in the subject when he gets on the platform. If he finds he *is* getting bored, he had, as a matter of fact, better consider if the subject really does appeal to him, and determine whether he has sufficiently considered elements of interest. A good joke is always a good joke as long as one can get a new audience to listen to it. So a real element of interest is

always an element of interest to the person who is anticipating pleasure in awakening the interest of his audience.

When Best to Make the Outline?

Another question sometimes asked is, "Should one begin preparation of the subject by outlining or should one prepare the speech and then make an outline?" Many think an outline perfunctory because they can begin to put down their ideas in outline form only after they have pretty well formulated them in their minds. A few students raise objections to the formal written outline on the grounds that they can do in their minds all the outlining that is necessary.

There is no question that ability in this regard varies considerably. The faculty for building an outline in the mind without recourse to sketches on paper is with many like that for mental arithmetic with others. In all cases, doubtless, a certain amount of the arithmetic should be done in the mind. However, in answering the question as to whether or not the outline should be the first step in preparation, let us consider the order of the elements of planning in other spheres.

Order of planning.—Consider the architect about to design a new house, the decorator planning a frieze for a public building, the sales-manager attempting to introduce a new product, the committee appointed to finance the building of a new hospital. In each case there is first, the idea, the mental proposal. In the case of the architect, it is an image of the building suggested by his imagination. With the decorator, the image is of a wall covered with a design; with the sales-manager and the hospital committee it is proposals of action, advertising, and so forth. With the speaker, it is the purpose he desires to accomplish and the suggested means. There is, second, the testing of the proposal in relation to the demands. The architect makes a number of sketches, one of which will be his elevation,

the external appearance of the building; another, a floor plan, or a number of floor plans which seek to suit the use of the building. It may be that these two sketches will not fit together; the elevation may not be suitable to the use. This may necessitate *elimination* and new *proposals*. The testing may show that only *modifications*, not complete elimination, are required. The architect therefore *adapts* his various proposals to suit the purposed use of his building, the funds at his disposal, and the wishes of his client. In this way, there is evolved a *perfected proposal*—not yet a perfected plan. While his proposal had suggested the *kinds of materials* to be used, he can now definitely decide upon the selecting of such as will be most fitting to the use and to the other factors involved—wood, stone, stucco, brick, and so forth. Again there is testing, elimination, adaptation, modification until the definite amounts of the most appropriate materials are selected. In his plan he considers such elements as unity, balance, emphasis, one might say, even climax. He makes a great number of sketches, each representing a stage in the evolution of his reasoning. These perfected, he draws up a final plan from which the building will be erected.

While with the decorator the materials are different, the process is similar. If his frieze is for the corridor of a library, images suggest themselves for a scheme of a series of groups appropriate to a library. A rough sketch is made of these, and they are tested for appropriateness. Then an effort is made to adjust them to the wall spaces, to the architecture, the doors, windows, arches, ceiling. The materials to be determined are the colors, the canvas or mosaic glass particles, and so forth. One part of the design must be made to balance with another, and with the architecture; certain designs are purposely made to stand out beyond the others in attractiveness, which is emphasis; and there is generally one part of the design that centers all the rest and that gives character or meaning to the whole. This last is climax.

Similar stages can be traced in business planning: proposal, testing, elimination, modification, adaptation, selection of agencies or materials, unification, emphasis, and climax of execution.

It would seem that generally the preparation of a speech begins in this way. If one has chosen a subject and determined upon the purpose, there follows, generally, an idea for the accomplishment of that purpose. This naturally precedes the original outline; it determines the form of the sketch. The speaker should think this idea through, being careful, perhaps, to jot down his major points that they may not escape him. Then, let him put his ideas down in sketch form in order that he may test them. Many can do a good part of this in the mind, others find a greater advantage in setting the ideas on paper where they may be scrutinized a little more carefully. After all there are limits to the extent to which most persons can safely engage in mental arithmetic. The sketch on paper generally offers far greater possibilities for elimination, rejection, addition, modification, adaptation, and amplification than the more elusive outline in the mind.

In long speeches, particularly those of which the form is argumentative or persuasive, it is almost impossible to get the correct order of sequence or the correct logical development without putting down on paper the main points in the development of the discussion. Once the issues of a subject are determined, it is essential that one plan the material of support for the contentions. Getting this in outline is almost as much of a safeguard as proving a problem is to the mathematician.

Purpose-Sentence, Basis of Outline.

Like a journey, which begins with the idea of its goal and ends with its destination, the outline begins with the idea of the purpose to be attained, moves constantly towards that idea throughout, and concludes with the

completion of the purpose for which it started. The purpose-sentence is a statement of the purpose-idea and is therefore the guide to the entire construction. The greatest usefulness of the outline is that it indicates whether or not each step in the speech journey will actually get the speaker closer to his destination or whether it will lead him into some bypath. For this reason, by testing each idea included in the light of the purpose to be accomplished and in its relation to what has preceded and what follows, the speaker can accurately determine whether or not he is moving definitely towards his goal.

While the outline is the plan, it is more than plan. It may more appropriately be called, when it is completed, the steel framework of the speech, the framework of basic idea which supports and makes effective all the material of the structure. As the building framework stands out gaunt and skeleton-like, so does the outline, the mere, bare skeleton of the whole. As such, it should contain, as a rule, only the necessary, basic ideas of the development, the main divisions into which the subject falls, and the important subdivisions. If it is composed of too much material (of wall material and ornament), the weaknesses of the structure are apt to be hidden.

Divisions of the Outline.

As in the journey there are the place from which one starts, the actual stages in the progress of the journey, and the arrival at the destination, so in any good composition there are the same three stages. Rhetorically, these are designated introduction, discussion or body, and conclusion—the introduction being the starting point; the discussion, the journey; and the conclusion, the point of completion of purpose.

Introduction.—The relation of the subject to the listeners and the starting them off on the speech journey should generally constitute the material of the introduction. Start-

ing them towards the purpose-goal involves two considerations: first, getting them interested in making the journey with the speaker; and, second, letting them know where they are heading. So important is this matter of getting a speech appropriately introduced that an entire later chapter is given over to the discussion of the introduction and the conclusion. Before any extensive speech planning is undertaken, the speaker will profit by acquainting himself with the theory of introducing a speech. Then, in his planning, he will do well to divide the outline of his introduction into two parts: the first, a simple terse statement of the substance of his effort to interest his audience, which we shall call the *preparation-phase*; and the second, a statement of his central, purpose-idea or theme, which we shall call the *purpose-sentence*.

The discussion.—His next consideration is the actual journey, the *discussion* of the speech. Herein are outlined the steps that are planned in accomplishing the desired end, in their logical, chronological, or sequential order, varying in accordance with the aim of the speech and the kind of material used. This part of the speech includes the complete development of the purpose idea, and its outline should contain the principal divisions into which the development falls, commonly called *main headings*, and the important subdivisions of each main heading.

Main headings.—There will be in each speech a number of distinct, principal topics that need to be discussed in order that the whole may be complete. In written composition, these divisions might be found as the *topic-sentences* in paragraphs, or the important topic-sentence of which a number of paragraphs are the development. In some forms of composition these divisions are called the *issues*, the necessary matters or questions to be dealt with if the discussion is to be complete. In preparing a speech, it will be found useful to list, mentally or upon paper, all the topics that must be discussed. This listing will not be the outlining. It will be, with some speakers, a preliminary

stage to the original thinking-through of the subject before any attempt is made at outlining. With others, it will come as a result of this thinking-through process. From this list can be determined the main headings. It will generally contain also subsidiary material; so before the outline is made, the speaker will profit by picking from his list those topics which are the main points of the development of his subject, and by examining them in the light of his purpose to see that he has all he needs, and yet not too much. An inexpert composer will often like to make use of material simply because he has gathered it and does not, therefore, like to see it go to waste, or because he may have a particular interest in that material. Omission is as valuable a factor as inclusion, for the use of unnecessary material, even though relevant, is like smothering a good fire with too much coal. The necessary points, as jotted down, may not be in the order in which the subject should be developed to attain the goal by the most direct route. It is well, then, to weigh these topics, each in relation to the purpose-sentence, and to each other main topic. If any one topic is not really a stage in the development of the purpose-sentence, it is either irrelevant, or, perhaps, a sub-topic to a main point.

When the main topics are decided upon, their order of development is indicated according to their relation to each other. With some subjects there is no more choice of arrangement than a pedestrian who is going from First to Fifth Street has in crossing Second, Third, and Fourth Streets. In such subjects point two could not be clear unless point one had been first discussed, and point three would not be clear or convincing until one and two had been given. This is true in a subject the development of which is logical, such as an argument, or in one in which it is chronological, as in the case of a surgeon describing the operation for the removal of an appendix. There are subjects, however, in which there is no chronological or logical sequence and in which the speaker can exercise choice as

to the arrangement of his principal topics. In such cases climax, the matter of getting the greatest effect at the most desirable time, is the prime consideration. Generally, the times when an adept speaker can get the greatest effect are in the early and the latter parts of the speech. In the middle it is generally more difficult to make a deep impression upon an audience. Of the two, the beginning third and the last third, the latter is the more valuable for climax; so the most important, most impressive points should generally be so arranged as to come there. An exception to this is in the case of a hostile audience, when, in order to win them over at the outset, if possible, the strongest argument should come at the beginning.

Subheadings.—When the main points and their arrangement are determined upon, it is then advisable to decide how to develop each of them; that is, how each in its turn may be divided into headings. Some of the material on the original list may be found to fit under one or other of the main headings. Each of these main headings is a small subject in itself, which, like the purpose-statement, needs usually to be divided into its headings, and each of these subheadings in its turn should bear the same relation to the main heading as the main headings do to the purpose-statement. Each should be a point in the logical or sequential development of the main heading.

As a result of this division and arrangement of main and subheadings, unity and coherence is gained. A test of any bit of material that is being considered is, "Does it aid in developing the point to which it is subsidiary?" If it does not, it should either be rejected entirely, or, if it does bear an important relation to that particular topic, be inserted under the point to which it is subsidiary. Subjection of all material to this sort of analysis eliminates all structural irrelevancies, for each point included is related to the purpose, main headings to the purpose-sentence, subheadings to the main heading under which they are listed.

The conclusion.—With the end of the *discussion* should be completed all the material that is to be used in that speech. The last fact that is to be presented, the last argument that is to be advanced, the last point to be made clear should have been completed here. With the wind-up of the *discussion* in the delivered speech, the conclusion, of course, has not been given, for the conclusion is not the final point of the *discussion*. The general function of the conclusion, and the various forms of concluding which may be employed to accomplish different ends will be discussed later, in a chapter devoted to the introduction and the conclusion. In making an outline, one should be conversant with this chapter, and should consider what form of conclusion is appropriate. This decided, he should indicate in one or two terse statements in his outline the principal substance of his conclusion.

Forms of the Outline.

Complete sentences.—Many persons, in outlining, use merely a simple list of words in sequential or chronological order, to suggest the development of the theme:

THOUGHTLESS ACT SAVES LIFE

1. Camp.
2. Hiking.
3. Old mill.
4. Frozen stream.
5. Accident.
6. Rescue.
7. Home.

Still others list their ideas in simple phrases:

THOUGHTLESS ACT SAVES LIFE

1. Our hunting-lodge in the Adirondacks.
2. Hiking, a favorite sport.
3. The old-mill hike.
4. Crossing a frozen stream.
5. The accident.

6. Rescued with a rope.
7. The return to camp.
8. Back by the fire.

The charge that might be brought against both forms is that a list either of simple words or of phrases generally expresses too little thought-relationship to be adequate. There is too little idea expressed in a word or a phrase, for the idea is never completed. The person who depends upon such lists for development is apt to find, when he gets on the platform, that he himself has too vague an understanding of what he wants to say to express himself any way but vaguely. His planning is apt to have gone no further than the architect's initial sketch; it is apt to be a mere suggestion of what the finished product might be. The student speaker needs the perfected plan, and the plan will be better thought out, more usable, generally more logical, if he will frame all his outline ideas in complete sentences. This does not mean that one should write out one's speeches; on the contrary, it is recommended that all unnecessary words, all flourishes and connectives be entirely omitted and that only the basic ideas be included. What is meant is that one should make the outline, as far as possible, in what might be called "simple logical propositions" of two terms or phrases joined by a copula or a verb. Such an outline is framed in a complete thought, because each important idea or sub-idea is so framed. The use of the predicate insures completion of each idea, where the use of a single word or phrase does not. Inasmuch as each division contains the complete substance of the idea to be delivered, there is far more chance of the speaker's remembering what he wants to say, when he gets upon the platform, than if he had merely listed his ideas in phrases. It has been found, through comparing the work of students who outline in phrases with that of those who use complete sentences, that, almost as a whole, the latter know better what they want to say, are more logical, have better supported ideas, and are surer of themselves.

How to set down the outline.—It is a mistake to try to make an outline on a small piece of note paper. It is better to allow plenty of room and a wide margin. The outline should be divided into three parts: first, introduction; second, discussion; third, conclusion. Each of these should be divided into its main, and sub-, and sub-subheadings. The form employed in outlining is generally that which follows:

INTRODUCTION :

- I. (Effort to interest audience.)
- II. (Purpose proposition or idea; theme.)

DISCUSSION :

- I. (First main idea developing the theme or purpose proposition.)
 - A. (First idea in support of I.)
 1. (First idea in support of A.)
 - a. (Idea in support of 1.)
 2. (Second idea in support of A.)
 - a. (First idea in support of 2.)
 - b. (Second idea in support of 2.)
 - B. (Second idea in support of I.)
 1. (First idea in support of B.)
 2. (Second idea in support of B.)
 - II. (Second main idea in developing the theme or purpose proposition.)
 - A. (As above.)

CONCLUSION :

- I. (Recapitulation, summary, reënforcement, or appeal.)

Applying the form to a speech.—If we now put the outline of the camping incident into complete sentences, and follow the suggested form, we shall have an outline something like this:

A THOUGHTLESS ACT SAVES A LIFE

INTRODUCTION :

- I. Often our lives seem to hang by a single thread.
- II. A coincidence saves a life.

DISCUSSION :

- I. We spend a winter week-end at Old Mill Lodge.
 - A. My father has a hunting-lodge in the Adirondacks.
 - B. There is a picturesque old mill near by.
 - 1. Hiking to the old mill is a favorite sport.
 - C. We hike to the old mill on a crisp, cold day.
 - 1. The week before had been warmer.
 - D. We must cross the stream below the old mill dam.
 - 1. High rocks cut off approach on near side.
 - 2. The stream is deep, with undercurrent.
 - 3. It is about fifty feet wide at this point.
 - 4. Formerly two trees grew out over the stream here.
 - a. One had fallen forming a bridge.
 - b. The other grew at a slant over the water.
 - E. We discover our bridge no longer present.
 - 1. Probably had rotted and was washed away.
 - 2. The stream surface seems frozen solid.
 - F. We decide to cross one by one over the frozen surface.
 - 1. The first of our party crosses safely.
 - 2. The ice gives way under the second.
 - 3. We make futile attempts at rescue.
 - G. Jack effects a rescue.
 - 1. Unwinds rope from about waist.
 - 2. Climbs to overhanging limb.
 - 3. Drops weighted end into water where comrade went down.
- II. Safe at home Jack explains the presence of the rope.
 - A. He had been a Boy Scout.
 - B. Before our hike he had been practicing knot-making.
 - C. When starting hike, he had wrapped it around his waist.

CONCLUSION :

- I. Jack had thoughtlessly brought the rope along on our hike.
- II. A boy's thoughtless act saves a life.

The logical outline.—The order in which material is arranged in an outline varies according to the general aim

of the speech and to the kind of material it uses. A speech, the purpose of which is to influence opinion or conduct, employs, generally, the logical form. The order of its material is one of logical relationship. It begins with a purpose proposition to be proved. Each main division of the outline is a phase of the logical development of this purpose proposition. The first division leads logically to the second, the first and second to the third, the first, second and third to the fourth, and the last logically completes the purpose proposition; it is the last phase of proof. Each subproposition is related in the same logical order to the main heading it supports and its relationship should be shown by the use of the word "for." The following, based on a speech by Daniel O'Connell, is an example of the logical outline. The speech itself will be found on pages 394-403.

THE REPEAL OF THE UNION

INTRODUCTION:

Speaker relates himself to the occasion. Binds together the audience with patriotic feeling.

- I. I feel the tremendous nature of my responsibility.
- II. We are standing upon Tara of the Kings.
 - A. Monarchs of Ireland were elected here.
 - B. Chieftains of Ireland bound themselves here to protect their native land.
 - C. From this spot emanated the forces for national defense.
 - D. On this spot I have an important duty.
- III. I protest against the unfounded and unjust Union.

Purpose-sentence.

- IV. My proposition to Ireland is:
 - A. The Union is not binding on her people.
 - B. It is void in conscience and in principle.

DISCUSSION:
Cause for action.

- I. There is no real union between the two countries, for

Restatement
from general to
specific.

Argument from
authority.

“Nullity”
reinforced by
reiteration.

Argument from
specific
instances.

Argument from
specific
instances.

Restatement.
Argument from
causal relation.
Supported by
specific
instances.

(Summary and
transition)

Remedy.

Argument from
causal relation.

- A. There was no authority given to anyone to pass the Act of Union, for
 - 1. The Irish Parliament did not have that authority, for
 - a. Locke could be quoted to that effect.
 - b. Lord Plunkett says no authority.
 - c. Saurin said the Irish House of Commons had no right to pass the Union.
- B. The Union was nullified by fraud, for
 - 1. A rebellion was provoked.
 - 2. No legal protection was given, for
 - a. Habeas Corpus Act was suspended.
 - 3. The Irish people were not allowed to meet in protest, for
 - a. Two county meetings were dispersed.
 - 4. There were 770,000 signatures against, and not 3,000 signatures for the Union on petitions.
- C. The Union was carried by gross corruption, for
 - 1. £1,275,000 was spent upon the rotten boroughs.
 - 2. £2,000,000 was given in direct bribery.
 - 3. Appointive officers were made instrumental in carrying the Union.
- D. The Union is unjust, for
 - 1. It increased unjustly the Irish debt.
- E. The Union has destroyed industry and prosperity.
- F. The Union is nullified by the acts of England, for
 - 1. There has been no municipal reform for Ireland.
 - 2. Catholic Ireland must support Protestant England.
- II. We must have a parliament of our own and we will have it, for
 - A. The Opposition is crumbling.
 - 1. Wellington only talks.
 - 2. The soldiers are for us.
 - a. The women could withstand them.

Argument from causal relation.
Argument from analogy.

Argument from causal relation.

CONCLUSION:

Direct appeal committing audience.

Condition desired, pictured as attained.

Informal summary in form of prophecy.

Final personal appeal.

B. Our prayers and obedience to law will prevail, for

1. The prayers of the Church prevailed against Espartero.

C. The Ribbonmen are the only menace.

D. The Queen can and will act without applying to the English Legislature.

I. Let every man who would not allow the Act of Union to pass hold up his hand.

II. When we get our Parliament, our grievances will end.

A. Our trade will be restored.

B. Landlord will be on firm footing.

C. Tenant, now oppressed, will be free.

III. "Law, Peace and Order" is our motto.

IV. You have stood by me long—stand by me a little longer, and Ireland will be again a nation.

The topical outline.—There are other speeches the purpose of which is to influence opinion or conduct, yet the development, as a whole, may not be essentially logical. Where a speaker is going to discuss a number of phases of a subject, any one of which might be discussed in the beginning, the middle, or the last part of the speech, he should plan for climax and make an effort to place each phase in the order which will make it and the speech as a whole more effective with the audience. While, therefore, the relationship of the main divisions of the speech may not be logical but rather climactic, the relationship of the material in each division to the main heading of that division may be logical. Where this happens to be the case, the plan of development of the division should be that of the logical outline. The following example, planned on Goldwin Smith's *The Lamps of Fiction*,¹ illustrates the plan of the topical outline.

¹ James M. O'Neill, *Models of Speech Composition*, pp. 541–546.

THE LAMPS OF FICTION

INTRODUCTION:

Source of theme.

Adaptation to occasion.

Specific application of theme.

Theme restated.

I. Ruskin has lighted seven lamps of architecture to guide the architect.

II. Lamps should be lighted to guide the steps of the writer of fiction.

III. There is no flame at which we can light the Lamp of Fiction purer or brighter than the genius of him in whose honor we are assembled.

IV. If seven lamps have been lighted for architecture, Scott will light as many for fiction.

DISCUSSION:

First main point.
Comparison and contrast.

Second main point.
(Transitional sentence.)
Restatement.
Comparison.
Contrast.
Generalization.

Examples.

General to specific.
Parallel construction.

I. The Lamp of reality.

A. The novelist must ground his work in the faithful study of human nature.

- 1. Popular writers write without knowing their characters.
- 2. Scott had come into close contact with the human nature which he paints.

II. The lamp of ideality.

A. Materials must be not only real but idealized.

- 1. The artist is not a photographer, but a painter.
- 2. Many novelists merely repeat the photograph.

B. This power of idealization is the great gift of genius.

- 1. Homer was an idealist.
- 2. Shakespeare was an idealist.
- 3. Sir Walter Scott was also.

C. Scott's characters have universal appeal.

- 1. Even in his historical novels he is still ideal.

Third main point.
Comparison.
Analysis.
Explanation.

Fourth main point.
(Transitional sentence.)
Contrast with negative specific instances.

Fifth main point.
Parallel construction.
Contrast.
Instances.

Sixth main point.
Contrast with modern instances.
Restatement in parallel construction.
Comparison.

- III. The lamp of impartiality.
 - A. The novelist must look on humanity without partiality or prejudice.
 - B. He must have unbounded sympathy.
 - C. Scott is impartial even in his historical novels.

- IV. The lamp of impersonality.
 - A. Personality is lower than partiality.
 - 1. Dante is open to suspicion of partiality.
 - 2. Leonardo da Vinci is said to have introduced his personal enemy as Judas.
 - 3. Mrs. Manly used fiction as a cover for personal libel.
 - B. Novelists often debate fiction by obtruding their personal vanities, favoritisms, fanaticisms, and antipathies.
 - C. Personality breaks out in pamphleteering under the guise of fiction.
 - D. Scott is not personal.

- V. The lamp of purity.
 - A. Scott is pure in power as an artist.
 - B. Scott is pure morally.
 - 1. Novels before Scott were impure.
 - a. Fielding was impure.
 - b. Smollet was impure.
 - c. Sterne was lecherous.
 - d. Defoe was coarse.
 - e. Richardson would cause a blush.
 - f. French novels were impure.
 - 2. Scott's is a manly purity.

- VI. The lamp of humanity.
 - A. Recent novels have been sensational.
 - 1. We see murder, bigamy, and adultery advertised.
 - B. Scott would have recoiled from the blood as well as the ordure.
 - C. Scott was as human as Jane Austen.

Seventh main point. (Transitional sentence.)	VII. The lamp of chivalry.
Specific instances.	A. Let not the writer lower the standard of character or the aim of life. 1. Shakespeare does not. 2. Dickens is not entirely free from blame in this respect.
Comparison.	B. Scott, like Shakespeare, keeps before himself and us the ideal of a gentleman.
CONCLUSION:	
Summary.	I. There is room within these bounds for the highest tragedy, the deepest pathos, the broadest humor, the widest range of character, the most moving incident that the world has ever enjoyed.
Tribute.	II. All humanity crowns Scott one of the heirs of immortality.

The chronological order.—While most students find little trouble in applying the *full sentence* principle to the logical and topical outline, many experience difficulty in applying it to a speech the order of which is chronological. The logical is statement and reason for that statement as a subproposition connected by “for.” Since the chronological sequence is one of time-order, no one statement is generally in support of another statement, but each is an individual phase of the development.

This order is that found generally in the speech *to instruct*, simple exposition such as a lecture on history, a travel talk, a report on exploration or archeological investigation. Even here there is an advantage in the use of the full sentence. In making the outline one need not put in each detail of the exposition, but merely each main division and the principle ideas in that division. The full-sentence form of “A Thoughtless Act Saves a Life,” given above, is an example.

Summary.

If written composition and revision of the speech is to be omitted, as has been advised, the only real safeguard

the speaker has in his preparation is thorough planning in outline. Once he has a perfected plan, thoroughly considered, well tested, he can use it as a framework into which to fit the solid matter of the speech, the definitions, explanations, illustrations, comparisons, arguments, et cetera, that, built on the framework, form the fully constructed speech. These principles of development are discussed in the two following chapters.

CHAPTER XII

METHODS OF DEVELOPMENT, I

By Exposition and Narration.

ONE of the driest, dullest addresses to which this writer ever listened was given by the head of a school in a Middle-Western city. In a talk which lasted at least an hour, she extracted the essence of no fewer than ten books, books covering a special study of philosophy that she had made over a long period of years. Naturally little or nothing of what she said was clear to her listeners, who might have been convinced of her erudition but who doubtless felt that the subject about which she spoke was both dry and too difficult for them to pursue further. Her effort toward winning them to a further study and consideration of her philosophy consequently failed, and largely because of poor planning.

What she had done was not much else than extract the topic-sentence out of each important paragraph of the ten or more volumes and put them together in the form of a speech. In this she violated not only the principle of limiting her subject, but also practically all other rules of composition. Her chief mistake lay in the fact that, since she had studied those ten volumes for so long and so thoroughly that the whole subject had become as the A B C's to her, she forgot, in preparing to advance her knowledge to her listeners, the long, tedious years of pursuit, analysis, and consideration which had made the entire philosophy so simple. Because it now seemed simple to her, she took it for granted that it must seem so to others, and that she

had only to present her abstractions to win understanding.

Failure to Be Sufficiently Objective.

This is the mistake that practically all inexperienced speakers and writers make. They forget the steps of the processes through which the whole became clear and convincing to them. It is a characteristic of the mind that, when once it has come to a conclusion, it concerns itself little more with the experience, the study, the thinking that led to that conclusion. For the sake of economy in thinking, it deals almost entirely in such judgments. This is a subjective, personal characteristic valuable to us in our own reflective processes, but quite valueless when employed as a technic for addressing audiences.

Speaking Must Be Objective.

What we must bear in mind if we are to be successful speakers is that the audience learns exactly as we have learned; it learns through experience—the analysis, the examination, the facing of problems, the study, the statistics, the reasoning about all of these by which we have come to understanding and acceptance. If the listeners are to understand or to be convinced, they must be given the outstanding selected material which has led us to understanding. This is an objective process, one of unfolding our ideas in a manner that will lead an audience step by step to understanding or to acceptance. The explanation of a system about which they know little or nothing is never made clear to them until they get the details, until they understand its workings, until they see it in use; the argument on a proposition about which they are unconvinced is never acceptable to them until they see fully the reasons for its acceptance, the facts, the inferences, the arguments.

Necessary to Develop Assertions.

What the head of the school had given her audience was a bare outline, which might have served as the struc-

ture for a dozen or more speeches. It was one assertion after another, with development of none.

The outline of the speech is composed of its essential assertions; and when it is completed, the task of the speaker is to fill it out by developing each assertion. Making a comparison with the written book, we might say that each of the main assertions of the speech outline is like the topic-sentence of the important paragraphs of the book. Now the principal work of the book is the development of these assertions. So it is with the speech; when the outline is completed, the speaker has constructed a steel framework for his building, into which he must build the material that will complete the edifice, even ornament it. The assertions must be developed, in the first place, to be clear; in the second, to be interesting; and in the third, to be convincing, if the purpose of the speech demands acceptance.

This chapter and the next will have to do with the compositional means, general and particular, of developing a speech. The present chapter will deal with development by exposition and narration, the principal methods of making ideas clear and interesting; the next chapter, with development by argument, the principal method of making ideas convincing.

I. DEVELOPING SPEECHES BY EXPOSITION

Of the great mass of speeches given by speakers in the pulpit, in the law court, in the lecture hall, in the office of the board of directors, in the legislative body, a fair percentage is given solely with the idea of making clear some theory, some plan, or some idea. The process of doing this is essentially expository, and anything which has to do with making clear a process, from instructions in the making of a savory dish to a speech on the relation of the sun to the solar system, comes within this category. The process to be made clear may be purely mechanical,

such as that of explaining the mechanism of a gasoline engine. It may be theoretical or non-material, the explanation of a plan or system, such as the City Manager plan of government, Single Tax, the honor system in colleges, the function of the Electoral College, Parliamentary Government. It may have to do with explaining the result of reading or of thinking; it may be an outline of the result of experiment or research, a recital of experience, or a discussion of travel.

An end in itself or subsidiary to another end.—We see, then, that exposition can be the form of an entire speech, and is the kind of development to be employed where the general end is *to instruct*. Its use is, though, far more extensive than this, for exposition in one form or another is the basic material of practically all forms of speaking, entertainment being the most general exception. It would be hardly possible either to change the opinion of an audience or to get it to take action on some proposition, if it were not for the development of facts and theories by exposition.

Methods of Making Ideas Clear by Exposition.

While no cut-and-dried rule can be laid down that will be a touchstone to all expository development, certain principles may be advanced that will, in general, prove useful. An expository theme should proceed from the general to the particular, thence to a unified synthesis.

The general.—The most important part of the exposition is usually that which deals with the particular details, but the theory is that, before you can proceed to an analysis of details, you must first give a setting in which the particular parts will be seen to fit. First, a big general view is given of the thing as a whole; and then its parts are discussed in their relation to the whole and to each other. This plan was followed, it will be remembered, in the discussion of the four chapters on *Bodily Activity*. First

was a general chapter called *The Theory of Bodily Movement*, which was followed by a chapter on *Posture*, one on *Movement*, and a third on *Conduct on the Platform*. The present discussion, you will notice, is dealing first with the general characteristics of exposition, and then with the particular devices it employs. Huxley's speech, *The Physical Basis of Life*, extracts from which will be quoted from time to time throughout, begins with a general definition of protoplasm, and then proceeds to a more particular analysis.

The particular.—From the whole, the big general view of which has been first advanced, part by part is taken and treated individually, then another and another, until all the essential parts have been analyzed or explained or discussed. In this way a more complete and detailed view is given of the whole, so that it is no longer seen solely as a mass, but as a mass made up of details, with proportion, color, life.

Synthesis.—There is always danger that, in the discussion of the particulars, the vision of the whole may be lost; individual details may obscure the general idea. Then too, the various parts may be so dissimilar in many respects that, in the discussion of one, sight of the others may be lost, or, at least, it may not be clear how one part dovetails with the others. For this reason, a good exposition not only begins with the whole, but also ends with the whole, a bigger more complete whole; for the final synthesis ought to fit each individual part into a single, big, unified impression. This may be accomplished by recapitulation or summary.

Selection and Omission.

The exposition should deal, not with all the details of what it attempts to explain, but with only the characteristic outstanding features. A clutter of details will make clearness practically impossible. Only that which is necessary

for clearness and interest should be given, and all other details omitted. It is as essential to omit wisely as to choose wisely.

Clearness.—A statement, or its development, may not be clear because of confusion in the meaning, which leaves it open to more than one interpretation—ambiguity; or even worse than ambiguity—mere vagueness. Where this is the case the speaker often has too little understanding of what he wants to say, the idea has not been clarified in his own mind, or the ideas, while clear in part, as a whole may be obscure because of a confusion of meaning, lack of relationship, lack of transition, incomplete development of some parts, or because of no development.

Interest.—In choosing what will be discussed it must not be forgotten that selection should depend not only upon factual value, but also upon value for interest. Much expository speaking tends to be bone-dry. A reason for this is that some expositors deal only in the essential facts and analysis. Now, while facts and analysis are useful expository devices, they cannot satisfactorily serve as the entire material of exposition; so the speaker will do well to bring in that element of interest which belongs to practically every subject, through the methods discussed in Chapter XVI.

Methods of Exposition.

The following detailed discussion has to do with specific methods of expository development, methods both for clearness and for interest.

Definition.—To define the meaning of a term or of an assertion may do away with both ambiguity and vagueness. In the first place, the ability to define does away with possibility of vagueness in the speaker's mind, and, if the definition is good, does away with possible double meanings. Audiences refuse very often to accept the speaker's words because they think he means by them something other than he actually does. To define will thus often

show that they have no argument with him. Clarity may be gained, too, by definition, after an idea has been grasped, the definition being then somewhat in the nature of a useful repetition which will enforce the original idea. Carried too far, however, or used where some other device might better be used, it is objectionable, for an audience is apt to resent having something defined for it which is already quite clear. A very good example of definition is that of protoplasm in Huxley's speech mentioned above:

I have translated the term "Protoplasm," which is the scientific name of the substance of which I am about to speak, by the words "the physical basis of life." I suppose that to many the idea that there is such a thing as a physical basis, or matter, of life may be novel . . . that there is some one kind of matter which is common to all living beings, and that their endless diversities are bound together by a physical, as well as an ideal, unity.

Explanation.—An audience is apt to feel the same way regarding explanation of something already quite clear. Explanation might be characterized as an extended or an enlarged definition; it analyzes and amplifies what has been said; it takes the various parts and explains each. When an idea is once grasped, the speaker should proceed, not delay; his use of definition and explanation is for the purpose only of making what has been said clearer, or to reinforce its meaning, but in a somewhat different way, so that it will stick in the mind. Considered from the point of view of interest, both definition and explanation are apt to be dull, for the reason that they deal largely with statements; they support statement by statement, and the combination tends to monotony. Since, generally, definition and explanation employ little imagery, they advance too little that the imagination can sense, the eye of the mind see, the ear of the mind hear, and so forth. Huxley enlarges upon his definition of protoplasm in the following words:

All the multifarious and complicated activities of man are comprehensible under three categories. Either they are immedi-

ately directed toward the maintenance and development of the body, or they effect transitory changes in the relative positions of parts of the body, or they tend toward the continuance of the species. Even those manifestations of intellect, of feeling, and of will, which we rightly name the higher faculties, are not excluded from this classification, inasmuch as to every one but the subject of them, they are known only as transitory changes in the relative positions of parts of the body. Speech, gesture, and every other form of human action are, in the long run, resolvable into muscular contraction, and muscular contraction is but a transitory change in the relative positions of the parts of a muscle. But the scheme which is large enough to embrace the activities of the highest form of life covers all those of the lower creatures. The lowest plant, or animaleule, feeds, grows, and reproduces its kind. In addition, all animals manifest those transitory changes of form which we class under irritability and contractility; and it is more than probable that, when the vegetable world is thoroughly explored, we shall find all plants in possession of the same powers, at one time or other of their existence. . . .

And now, what is the ultimate fate, and what the origin, of the matter of life?

Is it, as some of the older naturalists supposed, diffused throughout the universe in molecules, which are indestructible and unchangeable in themselves; but, in endless transmigration, unite in innumerable permutations into the diversified forms of life we know? Or is the matter of life composed of ordinary matter, differing from it only in the manner which its atoms are aggregated? Is it built up of ordinary matter, and again resolved into ordinary matter when its work is done?

Repetition.—In part, explanation may consist of making the same assertion in several different ways in order that, by the repetition, the idea will become clearer or will be reinforced. Statements made but once are more than apt to go in one ear and out the other, particularly if followed at once by a new statement. The trouble with the single statement is that it does not give the mind a chance to grasp it, and, if it is followed at once by another thought, the new thought takes attention away from the first before it is fully understood. The late Brander Matthews, of Columbia University, once told a class, all of whom had at least one college degree, that experience had taught

him that he must expect to repeat a thing at least three times before such graduate students would grasp his meaning. If such repetition is necessary for trained minds, how much more necessary is it for those of less schooling in thinking? It is found that the best speakers include in their development of ideas a great deal of restatement, yet they frame the restatement in such a way that the listeners are not apt to observe that there is repetition. Note, in the quotations from Huxley, how that speaker advances the same ideas again and again in various ways.

There is value, too, in the restatement—very often in the same words—which is not for clearness, but purely for emphasis. The speaker will try to gain acceptance of his ideas by this mere repetition, on the theory that if you tell a person a thing often enough, he will believe it. There is, as with the other materials of exposition, danger in the use of too much repetition. When an audience has once grasped an idea, it becomes bored by anything too obviously repetitious; for this reason, the speaker wants to repeat just enough to have his idea grasped—no more.

Illustration.—Since the principal function of definition, explanation, and restatement is to clarify, there is in their use little possibility of bringing in vital elements of interest. It is therefore essential that a speaker vary his use of these, wherever possible, with illustrations, for the principal value of illustrations is that, while explanation merely states, illustration pictures, by bringing images into the mind. This is the reason for the greater interest it evokes. The language of explanation almost always is more abstract than that of illustration and, for this reason, well-chosen, short illustrations may make a statement clearer in perhaps half the words necessary to explain it. So, besides being more interesting, there is also often greater economy in the use of illustrations. On the other hand, the student must avoid merely giving an illustration when he needs to define or explain. For example, suppose he were attempting to explain that very vague thing called

“personality,” the statement, “Al Jolson has personality,” would by itself be insufficient to give a clear idea of what is meant. The listeners would have to know what qualities in Jolson are those of personality.

We learn most readily through experience. When we have seen a thing for ourselves, have lived through it—for example, when we have seen the conditions of poverty in a slum district—we are generally both mentally and emotionally impressed. At any rate, we understand best those situations which we have experienced for ourselves. Illustration tends to make us do exactly this, in an imagined way; it takes us to the scene of poverty imaginatively and makes us see its sordidness, its congestion, its squalor, so that, in a way, if the illustration is well presented, the speaker gets much the same response from his listeners as he would if they had actually had the physical experience. The best use of illustration is that which places an audience in an imagined situation to which it must respond. The form this takes is largely that of the narrative, and, consequently, it gets something of the same response from the listeners as does a story. As a matter of fact, it is very often directly anecdote or story.

General illustration.—The general illustration, while it need not bear specifically on the assertion it supports, is useful in clarifying the assertion because of some relationship; for example, if one were trying to illustrate the fact that the conditions of poverty in the slums make for weakened physical manhood, one might use the example of what happens to the tree which gets little sun, only poor air, and limited nourishment at its roots. Huxley, in the address quoted above, uses the following to illustrate something of how protoplasm is renewed in man:

In the wonderful story of the *Peau de Chagrin*, the hero becomes possessed of a magical wild ass's skin which yields him the means of gratifying all his wishes. But its surface represents the duration of the proprietor's life; and for every satisfied desire the skin shrinks in proportion to the intensity of fruition, until at

length life and the last handbreadth of the *peau de chagrin* disappear with the gratification of a last wish.

Balzac's studies had led him over a wide range of thought and speculation, and his shadowing forth of physiological truth in this strange story may have been intentional. At any rate, the matter of life is a veritable *peau de chagrin*, and for every vital act it is somewhat the smaller. All work implies waste, and the work of life results, directly or indirectly, in the waste of protoplasm.

Another form of general illustration is that which develops a point by giving general examples. In support of the assertion that America is the country of greatest engineering achievement in the world, we should say, "Americans have built the biggest bridges, the tallest buildings, the greatest dams, the longest and most difficult canals." In contrast, the specific example might name the tallest building, the biggest bridge, the greatest dam, and the largest canal.

Specific illustration.—The specific illustration is related definitely to the assertion it supports. It gives a definite example of how the subject under discussion works, has worked, or will work; of what has happened, or is about to happen. Unlike mere explanation, it employs actual men, actual things, living and moving, concrete and specific. Each example might be called "a slice of life." To be most effective, such examples should, in general, employ vivid narrative. They should speak of life in much the same images as the person who has been to see a play does, in trying to tell a friend about the performance. As he speaks, he sees being reënacted upon the stage what he can remember of the plot and the dialogue, and so describes them to his friend, putting in the movement and color, that the listener, if the recital is good, sees in his imagination a play with characters going through dramatic situations. The incidents of the two college presidents related in the chapter on the *Subject and Aim of a Speech* are specific examples used to illustrate the assertion that lack of definite preparation is fatal to a speaker. An ex-

cellent example of specific illustration is in the speech *In Defense of His Son* by Victor Hugo, given in the chapter on *Language*. The incident related, the attempt at execution of a criminal, splendidly represents the power of illustration in giving an audience experience and in arousing sentiment.

Another extract from the same speech by Huxley exemplifies how factual material—that under different treatment might be merely dry statement—can be made interesting. In the speech from which it is taken, this quotation follows immediately after the definition of protoplasm quoted above:

What, truly, can seem to be more obviously different from one another, in faculty, in form, and in substance, than the various kinds of living beings? What community of faculty can there be between the brightly-colored lichen, which so nearly resembles a mere mineral incrustation of the bare rock on which it grows, and the painter, to whom it is instinct with beauty, or the botanist, whom it feeds with knowledge?

Again, think of the microscopic fungus—a mere infinitesimal ovoid particle, which finds space and duration enough to multiply into countless millions in the body of a living fly; and then of the wealth of foliage, the luxuriance of flower and fruit which lies between this bald sketch of a plant and the giant pine of California, towering to the dimensions of a cathedral spire, or the Indian fig, which covers acres with its profound shadow, and endures while nations and empires come and go around its vast circumference. Or, turning to the other half of the world of life, picture to yourselves the great Finner whale, hugest of beasts that live, or have lived, disporting his eighty or ninety feet of bone, muscle, and blubber, with easy roll, among waves in which the stoutest ship that ever left dockyard would founder hopelessly; and contrast him with the invisible animalcules—mere gelatinous specks, multitudes of which could, in fact, dance upon the point of a needle with the same ease as the angels of the Schoolmen could, in imagination. With these images before your minds, you may well ask what community of form or structure is there between the animalcule and the whale; or between the fungus and the fig tree. And, *a fortiori*, between all four.

Finally, if we regard substance, or material composition, what

hidden bond can connect the flower which a girl wears in her hair and the blood which courses through her youthful veins; or what is there in common between the dense and resisting mass of the oak, or the strong fabric of the tortoise, and those broad disks of glassy jelly which may be seen pulsating through the waters of a calm sea, but which drain away to mere films in the hand which raises them out of their element?

Comparison.—Everything new that a person learns is understood because of some relation it bears to something he already knows. Association is a primary element of all learning. Persons have in their minds vast funds of experience and knowledge, funds that can be drawn upon by the speaker if he will make the effort to see a relationship between them and the obscure thing he is presenting. Matters which cannot be made clear in any other way can be clarified by showing the listener that the new bears a relation to that old which he already understands. One of the best means of doing this is by comparison, which leads one from the known to the unknown, from the experienced to the nonexperienced, from the believed to the not-believed. It does away with both vagueness and obscurity, is concrete, and, for this reason, is generally more interesting than mere explanation. One of the most useful words a speaker can have in his vocabulary is *like*.

There are occasions when it is almost impossible to make exposition or description thoroughly clear by any other means than this. A random illustration is that of a student in a public-speaking class who attempted to describe a lamp, which, because of its uniqueness, he believed would prove very interesting to his listeners. This lamp was similar in hardly any of its particulars to those with which the students were familiar. Now, while the speaker gave an excellent exposition of the details, he failed to employ the only method feasible in this case—comparison—and when he had finished, his audience had no clearer impression than before he began. The lamp he was describing was so dissimilar that they themselves had no

basis of comparing it with what the word *lamp* connoted to them. In their minds, all the time he was talking, kept bobbing up images of the lamps they were acquainted with. While his object was not an ordinary lamp, it must have been like something else (not a lamp) with which the audience was familiar, and it was this image of something else he needed to give them.

The thing to bear in mind, then, is that whenever an object or an idea being described is entirely new, or where the word used to name it signifies to the listeners something else, comparison with another object with which they are acquainted is practically the only means of gaining clearness.

The comparison of one thing with another very often brings a transference of the sentiments or emotions felt for the one to the thing with which it is compared. It is so used by the poet, not only for the enhancing of images, but also for embodying an image with feeling that belongs to something else. The first lines of Poe's *To Helen*

Helen, thy beauty is to me
Like those Nicaean barks of yore,

illustrate this, as does also Burns'

O, my luve's like a red, red rose,
That's newly sprung in June.

Speaking again of the conditions of poverty in a great city, one might draw the illustration that, as a careless, slovenly housemaid sweeps the dirt under the radiators and under the corners of a rug, so has New York, back of her magnificent skyscrapers that are a glory to the eye of the foreigner entering New York harbor, hidden squalor and misery in her East-Side slums. Huxley, in the same address, draws a comparison between the shrinking of the wild ass's skin, the general illustration used above, and the burning up of protoplasm in man:

Every word uttered by a speaker costs him some physical loss; and in the strictest sense, he burns that others may have light—so much eloquence, so much of his body resolved into carbonic acid, water, and urea. It is clear that this process of expenditure cannot go on forever. But, happily, the protoplasmic *peau de chagrin* differs from Balzac's in its capacity of being repaired, and brought back to its full size, after every exertion.

For example, this present lecture, whatever its intellectual worth to you, has a certain physical value to me, which is, conceivably, expressible by the number of grains of protoplasm and other bodily substance wasted in maintaining my vital processes during its delivery. My *peau de chagrin* will be distinctly smaller at the end of the discourse than it was at the beginning. By and by, I shall probably have recourse to the substance commonly called mutton, for the purpose of stretching it back to its original size. Now this mutton was once the living protoplasm, more or less modified, of another animal—a sheep. As I shall eat it, it is the same matter altered, not only by death, but by exposure to sundry artificial operations in the process of cooking.

Contrast.—Clearness demands statement not only of similarities, but also of dissimilarities. In fact, contrast is almost more important than comparison in giving a clean-cut, precise illustration of any object or system. Note in the above, contrast, as well as comparison, used by Huxley to make clear the renewing of the protoplasm in man.

Judicious Use of Materials.

Because of a greater demand for clearness, assertions in speaking generally demand more complete support than in writing. For the same reason, writing can employ advantageously more lengthy explanation than speaking, which must depend more upon illustration than explanation. It goes without saying that a speaker should be judicious in his use of support, using only that which will best develop his ideas. In the earlier stages of speaking, he should take each main assertion of his outline and think over the various ways in which it is possible to develop

it, considering it in its relation with all of the other assertions of the speech. Each must be given only its proper proportion in its relation to the whole and yet must in itself be complete. Less important assertions, while they should be developed sufficiently to be quite clear, certainly do not need to be developed as fully as more important statements. It would be folly to say that all assertions should be equally illustrated. The important assertions should be reënforced most fully, should make the most use of illustration, the effort here being to use support to gain emphasis. The attempt with the less important assertions should be for clearness. The student will gain a concept of what is meant if he will reread the speech by Benjamin Franklin in the chapter on *Getting Rid of Monotony*.

Obscure statements.—While the average assertion, demanding, perhaps, only one or two of the forms, should be supported by those which will most effectively and economically advance the idea to the listeners, statements that are difficult for the audience to grasp may need to be supported, before the speaker has finished with them, by almost all the forms of exposition. In his discussion of protoplasm, Huxley does practically this.

Avoid overdevelopment.—It is well to exercise care that, in the effort to develop, one does not go to the other extreme and overdevelop. The result of too little support is lack of attention on the part of the audience and lack of understanding; the result of overdevelopment is boredom. One must support just to the point where the idea is made comprehensible, impressive, or emphatic; no further. The speaker may need to have at his disposal, while he is on the platform, more material than he will actually use, more illustrations, more arguments, and so forth. He should avoid using anything that will not further his purpose; so for this reason, primarily, he needs to watch his audience at all times and estimate from what he sees in their faces whether they have grasped his

thought, if he is aiming at understanding; whether they are impressed by his statement, if emphasis is the immediate aim; whether they have accepted his idea, if he is seeking acceptance. He should continue to explain or illustrate until he sees that he is understood, then stop; and under no circumstances use the rest of the examples which he may have prepared for emergency. When he finds his audience becoming inattentive he would do well to ask himself if he is doing too much explaining and too little illustrating or if, on the other hand, he is doing too much repeating after his ideas have been grasped.

Learning Exposition for Speaking.

It cannot be expected that in learning a particular form of speaking, such as exposition, a person dwell on it exclusively. Progress in any form of address depends largely upon an all-around development in the various characteristics discussed in the various chapters of the book. In concluding this discussion it might not be out of place, however, to suggest a method that the speaker might follow to develop facility in exposition.

1. Practice developing and delivering interesting descriptions.
2. Learn to narrate interestingly—to tell interesting stories, to relate experience interestingly.
3. Study the chapter on *Gaining and Holding Interest* and apply its principles.
4. Work next on speeches which aim to make clear a mechanical process.
5. Advance the practice gradually to speeches that attempt to explain a more abstract process, such as the parliamentary form of government.
6. Study good examples of expository speaking.

II. NARRATION IN THE DEVELOPMENT OF SPEECHES

The story-form.—One of the more generally useful ways of developing an idea is through anecdote, or story. Story has its place in all kinds of speeches, and its use varies from the funny story to the Biblical parable. Effectively and appropriately used, it is one of the most vital devices a speaker can employ. Every one loves a story, and as soon as a speaker begins to narrate, an audience pricks up its ears and interest is freshened. To nothing else, perhaps, does a listener pay such easy and willing attention. Moreover, a story fires his imagination. For this reason it often makes him understand an explanation more clearly, and, through vividness, moves him easily to emotion. What other method so quickly stirs an audience either to tears or laughter? It is a very vital aspect of persuasion, as will be seen when the chapters on *The Speech for Action* are read. The story-form is the essential basis of the best exemplary material which, while not exactly anecdote in substance, is so in form. It is useful alike in clarifying for exposition, in making arguments convincing, and as an aid in moving people to act, not alone as pure anecdote-form, but also as giving anecdote-character to most data and examples. It is the fundamental method of making facts interesting.

Admixture with serious material.—Through appropriate selection and admixture of story with serious material, a speaker can adapt himself to various occasions almost more easily than through any other single device. The same serious dish that might be served up to a college-women's club in a serious afternoon session can be partly in this way garnished and made palatable for an "after-dinner" group where the occasion is by far less serious and where a certain amount of entertainment is expected. The crude mistake, of course, that many after-dinner speakers make is that, while they try to apply the principle of story, their stories are too often entirely irrele-

vant. There is no unity between the anecdotes employed and the discourse. What they do is serve up two dishes instead of one, and since they often begin with the more palatable, the more wholesome which follows is apt to be scorned, as dessert first always renders the soup uninviting.

Additional value to the speaker.—Also with regard to the speaker's thought-processes while before his audience, the narrative form is profitable. Restraining the tendency to abstractness, it forces him to be thinking in images, sensuous images. A definition of imagination is the "senses working in absentia." Certain it is that if one is to narrate successfully his mind must be occupied with vivid images, images involving movement, color, sound, tactual feeling. Certain it is, too, that when he is thinking in this objective manner his words and physical expression tend more to be adaptable objectively to the audience than if there is a dearth of such imagery. We can readily appreciate this point if we will recall the boring, commonplace recital of an experience by a person who strips what he tells of all details, all color, all movement and gives only the bare facts. We all know such bores. It is the details, the color, the movement that are the life of an experience. Omit them, and all vitality is gone.

Other narrative characteristics.—The principal feature of anecdote is a *point*. Story material, long or short, must lead to an event that is worthwhile and that involves one of the elements of interest mentioned in the chapter on *Interest*: novelty, surprise, suspense, conflict, et cetera. The development must be one of plot, that is, interesting event added to interesting event, leading to the culminating interesting outcome. Many persons cannot narrate successfully because they employ both commonplace events and a commonplace climax.

Adapting the story-plan to illustrations.—Where an effort is made to adapt the story-plan to illustrations or to facts, the method to be followed is the same, that of ar-

ranging the material of illustration in interesting episodes—even if each involves only a sentence—each related, through the use of one or more elements of interest, to a culminating climax.

Training in the Use of Narrative.

Why is it, we ask, that many people who would like to be entertaining cannot tell a story effectively or relate a joke that anyone will laugh at? One or the other or both of two reasons may be the cause. The first is bad emotional attitudes, that is, the narrator may be afraid to make the attempt to be entertaining, afraid to impersonate. Now, one thing essential to relating a good story is that the narrator himself enjoy telling it, enjoy it as much as his listeners, perhaps more. Who, do you suppose, in the theatre enjoys the comedian's joke more, the comedian or the audience? The comedian certainly never less than the audience. One of the reasons he can be a comedian is because he enjoys being funny. Take away his enjoyment, and an intangible something which "puts his story across" is lost. The would-be narrator must, then, free himself from those emotions which prevent him from expressing keen enjoyment in what he tells.

He may enjoy telling a tale, he may impersonate well, yet fail to get the right response in his listeners. The reason for this may be that his composition is faulty. For one thing he may have too many colorless and unnecessary details. What he, like the landscape painter, must try to do is not to paint into his sketch every leaf of every tree and every blade of grass, but to draw only those outstanding features of the scene which lend character and color to the whole. Unnecessary details befog the issue; they inhibit; through them much of the theme becomes too labored and slow. The goal is put too far off, and often, in fact, the route not clearly seen. The narrator, then, needs to learn to omit wisely as well as to include wisely. For

another thing, the composition may neglect the use of sensuous imagery, and may not make sufficient use of the elements of interest.

Practice in narration.—If we will only take advantage of our opportunities, we can learn this art of narration without a great deal of effort and time. What is advocated not only will benefit us in public speech, but should make us more interesting companions and more entertaining persons in the average social gathering. What we need to do is to avail ourselves of the possibilities in ordinary conversations. We all of us have, daily, numerous occasions for practice, if we will only wake up to them and realize them as opportunities to develop something that we can use in our public speaking. We talk to people every day, we relate experiences to them, the interesting things that happened to us, that we have been thinking or talking about, the accident we saw on the street, the incongruous incident that happened in the lecture hall or on the campus. Many of these are narrative situations, could we but appreciate the fact, and the way we can improve in interesting speaking is by an effort to make all such recital consist of the best elements of good narrative composition, by applying the principles of interest, of plot, of climax, and of enthusiastic enjoyment. When we sit at the dinner-table in the evening, the rest of the family might enjoy the story that somebody told us during the day, or that we found in *Life*. Any one will listen to a joke, and the person who would learn to tell humorous stories effectively must never neglect a good occasion to practice. This does not mean that he should go about telling stories on all occasions, at the risk of making himself a bore, but that he should tactfully grasp all really favorable opportunities.

If there are children in the family, telling stories to them is good practice, for children are interesting listeners, also very honest critics. An adult friend will politely hide his boredom, but children are more primitive and will tell you at once if what you relate is uninteresting, or else

they will run away and leave you to yourself. Where characters enter your stories, throw off fear and impersonate to some extent their way of talking, their physical attitudes. This is a valuable feature of story-telling, as you will notice by the reactions of the child.

Associate with this effort at interesting conversation the reading of good narrative. When you choose a story for diversion, select the work of a notable story-teller. Much can be learned from Mark Twain in the use not only of humor but of pathos. Hugo's *Les Misérables* and other works show how a real master of narrative makes use of imagery and plot and interest. Stories by Poe will illustrate means of creating mood, intense feeling. A good volume of anecdotes, such as that included in the *Modern Eloquence* edition, will illustrate how able speakers have applied the principles of story-telling to speaking. In such reading, where you find a compositional device well used, try again and again to employ it in your own narrative. The person who will follow out this process will develop in interestingness and in the ability to use the narrative form in speaking.

Other Methods of Development.

The discussion of this chapter has had to do with methods of making ideas clear and vivid. That of the chapter which follows, *Methods of Development, II*, deals with the logical means of making material convincing. Three later chapters, *Gaining and Holding Interest*, and *The Speech for Action, I, and II*, deal with psychological methods of gaining interest and conviction. The speaker should, as soon as possible, acquaint himself with these other compositional principles and, bit by bit, learn to apply them all to his speaking.

CHAPTER XIII

METHODS OF DEVELOPMENT, II

By Argument.

WE have been considering the methods of developing material for clearness and interest—exposition and narration. Our discussion now has to do with the additional phase of development generally essential to making ideas convincing as well as acceptable and clear. This process is known as argument.

Difference between Argument and Exposition.

The lecturer giving a talk on his travels, explaining some theory or some principle of government, gives facts without any attempt to interpret them. This is essentially the expository method: facts for their own sake. Now the arguer, the person seeking to convince an audience that a certain governmental policy is sound, deals also in facts, but in addition to making facts clear, he interprets them and draws conclusions from them. This is the inductive process of argument, and in it we see that facts—exposition—are incidental to the interpretation, the conclusion. Or the arguer begins with a generally accepted principle, takes a special case and argues, through the presentation of facts and through drawing inferences from them, that the case falls within the accepted category. For example, it is a generally accepted principle that anything which lowers scholarship is detrimental to a college. The speaker might argue that since fraternities lower scholarship, therefore fraternities are detrimental to the best in-

terests of a college. This is deductive argument, in which the establishment of the minor premise is largely expository.

Exposition and Argument Interwoven.

Where the basic development is argument, the argument must be founded pretty largely upon exposition; hence, exposition and argument are constantly interwoven. It is for this reason that a person must have become well versed in exposition before he can begin to deal in the essentially logical phases of speaking. The general practice in the presentation of material in argument is first, statement—a major or minor division of the argument, a major or minor conclusion—then exposition or support of that statement. We make a general statement which sums up a great many facts or draws a conclusion from those facts; then we give the facts, the statistics or illustrations from which we have made the assertion. Very often an argument will begin with an extended exposition before any attempt is made to argue or to draw conclusions. The speaker will then use what he has made clear by his exposition as material for his argument. Burke, for example, does this in his *On Conciliation with America*.

Materials of Argument.

The materials out of which argument is made are examples, statistics, and testimony. These are the evidence upon which argument is builded.

Example.—Under *Illustration* in the previous chapter has been discussed the use of examples, and there is little difference in this application whether for exposition or argument. The most that needs be said in addition is that facts are generally presented either by illustration or by statistics, and the more the speaker, in his presentation of facts, makes use of the principles outlined in the discussion on illustration, and the more he applies narrative

principles in illustrating, the more clear and convincing will be the material upon which he bases his arguments. There is a tendency with many persons who argue in public to generalize constantly from their facts instead of quoting actual examples; that is, they will support statement by statement rather than statement by evidence. This not only renders the argument weak, but also makes the whole discourse dry. From the standpoint of adapting ideas to audiences it is far better for the speaker, instead of taking the essence from facts, to present facts themselves objectively in the manner prescribed under *Specific Illustration*. But he should never forget that, while facts are essential to proof, they must not be dry facts.

Statistics.—There is a danger that statistics, used in a speech, may become the driest of all material of development. A reason for this is that all too many speakers rattle off one set of figures after another, without any attempt to make them clear or interesting. Statistics must, if they are used, practically always be developed. From the point of view of adaptation of material to an audience, they must never be allowed to be merely the total at the end of a long column or to remain in the category of graphs and charts. While they are of great value in establishing arguments on certain subjects, the use of them as the substance of an entire speech is generally fatal, unless they are explained and illustrated, and presented with due attention to concreteness and to other principles that have to do with interesting an audience.

Testimony.—An audience very often places more confidence in the speaker's opinions if it finds them shared by those they are willing to accept as authorities. It is, therefore, not unwise for one to cite recognized authorities in support of one's assertions. This form is weak, though, when used as a substitute for evidence or for argument; it should be used only to enhance these and to gain for them greater acceptance. Instead of presenting facts and arguing from them, many speakers merely cite one au-

thority after another, a process hardly less boring to the listeners than statistics.

Authority must be used judiciously, the principal consideration being, of course, the impression that can be made upon the particular audience by the citation. There is no support if the audience does not accept the authority. Public-speaking students and college debaters in general are apt to rattle off one name after another without giving the audience any particular reason why the name mentioned is valuable. For that matter, even if the name is accepted by the listeners, there is no certainty that they will be convinced of the argument because of the statement that the authority is in accord with the speaker's position; they may demand that the speaker give the authority's reasons for his opinion or the research that led him to his conclusions.

Audience-tests of authority.—There are certain tests to which, with each particular audience in mind, the speaker should subject each authority he uses. In the first place, he should himself have become assured that the person he quotes is an authority. In the chapter on *Finding Material*, he has been guided to sources of authority; the same principles there outlined should be followed here. It is not unlikely that the authorities he uses in his speaking will be selected from those of his reading.

Will the person I quote be accepted by my listeners as an authority? is a question the speaker might ask himself. If the name is known to all of them, that alone will have significance. Very often the person quoted is not known, and in such case, if the authority is to be accepted, the speaker must let the audience know who he is and why he is an authority. Too many speakers slide lightly over this detail without any consideration, perhaps in the belief that there is some magic in the use of a name, or in the delusion that because a name is familiar to them, it will be so to all the listeners. While the name of John Dewey is apt to be familiar to a great many members of an audi-

ence, one cannot take it for granted that all, or even a large number, will know him. Therefore, it may be necessary, before the average audience, to tell that Mr. Dewey is a professor of philosophy at Columbia University, the author of a great many books on education and philosophy, a constant contributor to the best magazines of the country, and an accepted authority in certain fields. When the listeners get this information, they are apt to be convinced that the authority knows what he is talking about.

Is the person quoted an authority in this particular field? The listeners are apt to be convinced if a statement quoted is within the field or fields in which the person quoted is recognized as an authority. An audience might accept the opinion of President Hoover on the subject of industrial conditions in America with little question, yet place no value upon his opinion on the question of marriage and divorce; they might accept Andrew Mellon's pronouncements on finance, yet not on foreign affairs. The speaker must, accordingly, guard against using as authorities persons not so recognized in the particular fields in question.

Is the authority biased? Care must be taken that the person quoted will be accepted as fair. General audiences are apt to discredit somewhat statements of the ordinary Republican upon a subject which has to do with policies of the Republican Party. Such men, however, as William H. Taft and Charles Evans Hughes are generally considered fair enough and logical enough to be accepted as authorities in spite of party alliance. The statement of a theologian upon a subject which has to do with the dogmas of his particular religious belief, in general, are apt to be colored by his preconceptions, particular training, or adherence to authority, and for this reason cannot generally be accepted as unbiased. There are here again, as in other fields, men recognizedly big enough to stand above the prejudices of their particular institutions. It is, therefore, well for the speaker to choose only such au-

thorities as will be considered fair and endowed with the mental capacity to think above the prejudices of the institutions with which they are allied.

Is the statement recent? One needs to be careful that one's statements express the latest opinion or findings of the authority. The person quoted may to-day take an altogether different stand on a subject from that which he took five, ten, or fifteen years ago. For example, a man prominent in the medical field told of one of his colleagues who had written a book on pediatrics, and rewrote it after having children of his own. To quote, therefore, the earlier opinions would, to some extent, be a falsification. Then again, persons acquainted with the later opinions would, on the grounds of lack of thoroughness, discredit much of the speaker's conclusions. It is therefore essential that, in quoting, one use the latest opinions of his authority.

Is the opinion given reluctantly? An opinion drawn from an authority somewhat against his will—as when on the witness stand, a statement that it is perhaps against his interests to make—is very often more valuable than ordinary quotation of authority.

Am I depending too much upon a single authority? An audience has a right to expect that the person addressing it have a broad knowledge of his subject. When, therefore, he depends upon the authority of one man only in a field, the intelligent members of his audience are apt to become incredulous about his viewpoint, believing perhaps that he is prejudiced or has too limited a knowledge. For example, a psychologist attempting to prove a fundamental psychological theory purely upon the authority of John B. Watson or of William James might find himself in this position. To use one authority only might make it appear that the viewpoint is isolated rather than general.

Has the audience any prejudice in regard to the authority? is another question to be asked. The name Darwin, in many large communities of America, is associated with

horns and a tail rather than with scientific research and philosophical thought. In such communities, unfortunately, this renowned scientist could not be used advantageously as an authority on anything. Some of our great modernist preachers of the present day, while accepted as authorities in a religious way by the people of many faiths in a large, liberal community, are, in other sections, placed in the same class as Darwin. Their names are more often associated with the odor of brimstone than with anything wholesome or persuasive. So strong is prejudice that it is not impossible that in many communities former Governor Alfred E. Smith would not be accepted as an authority on anything, even in the fields in which he has served best. The opinion of a Wall-Street magnate might prove unacceptable to a laboring group, and the opinions of a British statesman in the locality that boasts of being one-hundred percent American. One must, therefore, be exceedingly careful that the authorities used will not strike some current of animosity which will react against acceptance of one's opinions.

Forms of Argument from Generalization.

The argument from generalization is the process of presenting facts and arguing to conclusions from them. It might be called "proof by the assembling of facts"; that is, one makes an assertion and supports it by examples, statistics, or testimony. The speaker has, let us say, made a study of the relation of the fraternity to the college, he has interviewed college administrators and found that, while most of them find weaknesses in the fraternity system, they almost all are agreed that fraternities are of benefit to a college. In arguing, then, that college fraternities are useful, the speaker will present the data he has gathered through his interviews and correspondence with the administrators. He will have the outstanding facts of the case, as they proved his contention to him, prove it to his audience.

There is some difference between the way he has been convinced by the data, and the way he presents them to his auditors to convince them. While he, in collecting his data, if he is not to deceive himself, must engage in a thoroughly logical, scientific process, he may not find it necessary to follow exactly the same steps in convincing his audience. The difference is essentially a consideration that belongs to persuasion, which will be omitted from the discussion in this chapter and will be taken up in the chapters on *The Speech for Action*; for this chapter is concerned only with the discussion of the purely logical considerations of speaking. There is another difference that should be considered, that of arrangement. In becoming convinced himself the speaker has gathered facts and from those facts has made a generalization. In addressing his audience the process is reversed; he gives his generalization to the audience in the form of assertion, and then marshals the facts that support it.

Establishing the Argument from Generalization.

The audience must be convinced that the conclusion is true because of the facts and of the interpretation of them. If obviously the speaker does not seem to have enough data in support of the assertion he makes, his argument is weak and he cannot expect it to be accepted. It is essential, therefore, that he show his conclusion to be based, not upon too little experiment or too few facts, but upon thorough consideration of all the essentials. Suppose that, in support of the assertion made above concerning college administrators and fraternities, he had spoken to only one administrator. Suppose the situation in that one college as regards fraternities was ideal, the conclusion reached would be unsound, the generalization would be too hasty. To insure, then, reasonable proof, the speaker must have interviewed a sufficient number of representative administrators to make his experiment general and complete.

The one administrator approached may himself have been a fraternity member and prejudiced in favor of fraternities, or, if a number of administrators had been approached all of whom had been staunch fraternity advocates while in college, the opinions advanced in favor of fraternities should not be accepted as altogether unbiased. The speaker should, therefore, have interviewed also administrators not members of fraternities, and should have made inquiries in colleges where the fraternity situation was not ideal. If he did not do this, when the listeners are asked to reason upon the facts presented, it is more than probable that they will see the weakness of insufficient data or of biased opinion. Or, if the audience itself does not see the weakness, when the speaker has an opponent or opponents, they will, if they get the chance, draw the audience's attention to it.

The speaker must, for his own protection in coming to a conclusion, be careful to withhold judgment until he finds that his facts are representative of a general class, are inclusive and fair; then in his presentation to his audience he must show them that his conclusions are fair because based upon well-considered facts. The speaker must be careful that the facts he presents do not point to another conclusion than the one he has drawn, so that a deft opponent may not take those same facts and argue from them to a different conclusion. For example, one speaker arguing upon prohibition might take the facts of law violation, of crime, of bribery, and conclude that the prohibition law is a social evil. Another might take the same facts and use them to conclude (perhaps even drawing a stronger conclusion) that what is at fault is not the law, but negligence in enforcement.

The case, then, to be a good generalization, must be so strong as to point to practically only one conclusion, or, at least, to show beyond reasonable doubt that the conclusion drawn by the speaker is the most probable of all possible conclusions.

Argument from Cause to Effect.

Another form of argument is that which contends that from a given cause a certain effect will follow or has already followed. The argument works from a known cause to an inferred effect. For example, X University may be considering the adoption of a new rule to permit students unlimited "cuts." A faculty member opposing the adoption might argue on the basis that the result will be generally poorer scholarship. His arguments may be somewhat as follows:

If students are not required to attend classes,

1. They will not get out of bed to attend early morning classes;
2. They will allow all sorts of pleasures to interfere with attendance;
3. They will take advantage of the increased freedom, not for study, but for recreation;
4. They cannot, in general, make up the material of classroom lectures they miss;
5. Absentees will miss so much work that, when they do attend, it will be difficult for them to get the connection;
6. In science and laboratory courses it will be impossible to make up the absences.

To Establish the Cause-to-Effect Argument.

Cause must be sufficient.—Where the speaker depends upon this form of argument to establish a conclusion, he must be sure that the cause is sufficient to produce the effect he indicates, otherwise he cannot expect to have his conclusion accepted. In the argument that, because a boy is apprehended on the charge of stealing apples from a fruitstand, he will end in the penitentiary, it will be evident that the cause by itself is too insignificant to produce the effect.

Cause-to-effect chain must be unbreakable.—The establishment of cause-to-effect argument depends upon a chain of reasoning from the cause which shows the conclusion in the effect to be reasonable. The arguments tabulated above in connection with the “cuts”-proposition illustrates a chain of reasoning; but its weakness is that it takes for granted that the students will abuse the privilege. It could be easily refuted if it could be proved that, in the instance of another college where unlimited “cuts” are allowed, students do not abuse the privilege. The speaker then must be sure, before he bases an argument upon a chain of reasoning, that his chain has no weak links that will render his entire case refutable.

Must guard against interfering causes.—The speaker must be sure that it cannot be shown that the interference of another cause may forestall the presumed effect; for, if it can be shown that a cause which he has not considered will function to make his effect impossible, his argument will of necessity be set aside. For example in the case cited above, if it can be shown that the demands of parents and the fear of being dropped from college will offset any tendency towards poorer scholarship, even if greater freedom of attendance is permitted, the cause-to-effect argument is broken down.

Argument from Effect to Cause.

Another argument of causal relation is that which works from a known effect or effects to a probable cause—an effort to establish a cause for a given effect.

In one of our big public issues to-day there is a generally accepted effect. The problem is prohibition; and the effect is a great deal of law-violation by drinking, by sale of liquor, by bribery, by warfare among the boot-leggers. While all accept the effect, not all will accept it as the result of the same cause or causes. Some will attribute the law-violation to the unpopularity of the Vol-

stead Act, others to negligence and corruption in enforcement, and others, to still different causes. To show that the condition is due to poor enforcement would mean that the cause must be established through a chain of reasoning based on evidence:

1. That the National and State Governments have not made a whole-hearted effort at enforcement;
2. That sufficient funds have not been expended;
3. That many leading officials have been negligent in enforcement;
4. That many minor officials have been in league with bootlegging rings;
5. That punishment for offenses has been too slight;
6. That powerful violators have been permitted to escape without prosecution, while petty violators have been punished;
7. That legislators themselves have patronized bootleggers.

To Establish Effect-to-Cause Argument.

Alleged cause must be sufficient.—Establishment of the alleged cause must be, for one thing, on the basis that such a cause is sufficient to bring about the accepted result. This must be shown by facts, statistics—exposition—which must prove the case beyond a reasonable doubt. If the opposition can prove that the alleged cause, while perhaps contributing, is by itself quite insufficient to produce the effect, then the argument is broken down. For example, if in the case suggested above it can be demonstrated that such an effect required as a cause more than some corruption and negligence and that official indifference is but a part of a greater public indifference or lack of sympathy with the law, there is little chance of establishing the argument.

Must prove other causes not responsible.—If it can be shown by an opponent or perceived by the listeners themselves that another cause is more probable than the one the speaker seeks to establish, his case will be completely overthrown. Thus, if the “wet” faction shows that public

hostility to the Volstead Act is the real cause, then the one arguing on the basis of corruption and official indifference has no case. The establishment of conclusions on such big public questions are, at the most, relative, not absolute; they point to a high degree of probability rather than to actual proof. What the speaker wants to protect himself against is demonstration that there is too little probability of his alleged cause being *the cause*, and, when he takes a side, he must assure himself by a study of the case that his stand cannot be undermined by opposing considerations.

Argument from Analogy.

The argument from analogy is one based upon resemblance of like circumstances. We argue that, because the old age pension system has proved practicable in England, it would prove practicable in the United States, or that, since the honor system has worked satisfactorily in X College, it should also work in Y University. This form of argument by itself cannot really establish a case. It can at most show only probability, not proof. Being an argument from a single example, when not used as a part of other arguments it is practically always weak. It is really more valuable as exposition than argument, in demonstrating how a system might work, in showing how it has worked in another instance, in which case it will, however, have the weakness of argument depending on generalization from a single example. Its real value is as support to other fairly well-established arguments, rather than as actual proof. An argument from analogy is generally strengthened when supported by more than one analogy.

The weaknesses of the argument are: first, that it is a generalization based upon a single fact; and second, that rarely are the attendant circumstances of the two things compared similar in all respects, and the dissimilar characteristics may be sufficient to overthrow the entire argument.

To the untrained mind argument from analogy always seems more reasonable than it actually is, so that the person who cannot discriminate sound from unsound reasoning is apt to be deluded by it. Not many years ago a very well-known public figure, in advocating governmental control of subjects taught in educational institutions, used something like the following argument, the weaknesses of which are apparent: "The Government controls the Army and Navy, the Government controls the Post Office; the Government controls revenue; therefore why should the Government not control education?"

To Establish Argument from Analogy.

If the argument from analogy is to be generally accepted the speaker must show that there are more points of similarity than of dissimilarity in the two things compared, that they are alike in all the essential details; otherwise he has no real case. For example, in the citation above there is no real similarity between these governmental departments and education, so the reasoning is entirely false. It must be shown that there is an identity of the major elements involved in the compared situations. Let us look at the circumstances in connection with the adoption of the honor system in two different colleges. X College may be a small rural institution, its student body composed largely of children of educated and cultured parents of the so-called "better families," the registration may be so small, comparatively, that all the students will know one another, at least by reputation. Now on the other hand, Y University may be very large, composed of many colleges located in a large city, its student body made up of the offspring of many classes, the environment and home training of many not conducive to honesty. Because of the large enrollment each student will know relatively few of his fellows and, for this reason, will have little fear of social ostracism as a result of cheating. Obviously,

then, it could not be argued that upon the basis of the success of the honor system at X College it be adopted in Y University.

If an analogy were drawn between two universities of like characteristics, for example between the University of Wisconsin and the University of Michigan, there might be some ground for drawing a conclusion; or if the comparison were of two urban institutions such as Columbia and the University of Chicago, there might be more basis for sound analogy than if one of the former class were compared with one of the latter.

Conclusion.

This chapter has had to do with what might be called the logical aspects of speech-composition. The student who hopes to develop himself into a speaker with ability to influence opinion and conduct must learn to use these principles of argument in his speaking. He must learn to detect weaknesses in his own thinking and to protect himself in his speeches from weak and fallacious argument, and also to discover and disclose weaknesses in the arguments of others. However, knowledge of the principles of argument and ability to apply them in speech are insufficient, as an entire equipment, to influence belief and conduct. Added to these must be the capacity to apply the principles advanced in the chapter, *Gaining and Holding Interest*, and in the two chapters on *The Speech for Action*.

CHAPTER XIV

METHODS OF INTRODUCING AND CONCLUDING

If he has been following the plan outlined in this book, the speaker, in deciding upon a subject for discussion, has found or established a definite relation between it and the people he is to address. Now in his preparation, when he comes to the point of planning what he will say, he must again seek to make use of that relationship; in the first place, in his manner of introducing his subject to his audience. This is one of the most important aspects of the whole speech, and it is for this reason that discussion of the introduction, together with the conclusion, is given an entire chapter in the book. So important is it that the speaker, at the very outset, win the attention of the listeners and render them favorably disposed towards himself and his subject that, if he fails in this, he may only with the greatest difficulty compensate by getting attention or winning approval later. If he does win his listeners in the very beginning, he will have crossed his first hazard in safety and will have simplified the task of overcoming the rest of his difficulties. To lose the attention or the favor of the audience at any time throughout the speech is unfortunate, but never to have gained either is to have lost from the very outset.

Relating Speaker and Speech to Audience.

The relationship between the subject and the listeners must be brought into the forefront of the introduction in the *preparation-phase*, and in such a way that it will call

forth a favorable, not an unfavorable, reaction. Suppose a speaker were to begin, as only too many incapable speakers do, with a blatant statement of his speech-purpose somewhat as follows, "I am going to discuss to-day the subject of the single tax." What would be apt to result in the listener's mind? Well, in the first place, the announcement does not sound interesting, but decidedly boring. In the second place, to persons with more or less dim recollections of figuring out how much they owe the Federal Government and the State at the end of each year, the connotation is not pleasant, and their unpleasant reaction is apt to be transferred to their manner of regarding the speaker. If he has considered the subject in its relation to his listeners and has found that there is something to their benefit in learning the theory of the single tax, he should, in all probability, begin with that benefit. The very fact that taxes have an unpleasant connotation he could use to advantage by questioning whether they are satisfied with the taxes they have to pay, and by then telling them that he means to describe a system of taxes which, he believes, would be more satisfactory to them. This kind of opening would show them that they are concerned in the discussion and would render them disposed to hear more about the subject.

Relation to audience-interests and wants.—A simple example of showing the audience *how they are concerned* is taken from the speech of a student in a college class. He had chosen a subject surely not of vital interest to a city audience, and it is doubtful if any member of the class would have felt in any way concerned or have paid much attention throughout, had he introduced it in the perfunctory manner, "To-day I shall speak on the manufacture of maple sugar," and then followed with a description of the process. But he actually did begin: "Is there any way in the world you can start the day better than, after getting up in the morning and dressing for class, to sit down to the table and have your mother bring in a

large stack of buckwheat cakes with the maple syrup trickling over the edges?" The rest of the speech was dull, but the audience listened intently throughout, for the subject had intimately involved their desires. In the first place, the speaker had drawn them into the picture by placing them in the situation. It was they who were getting ready for class—something they had to do every day; it was they who sat down to breakfast, and it was they who were made to remember the experience of an appealing breakfast. This, in a simple way, illustrates one of the most important methods of introducing a speech, because it shows the auditors a definite relation between themselves or their interests and the subject.

Perhaps the most potent means of inducing the audience to give immediate attention to the speech is by touching upon, in the opening words, one of their vital interests, one of their problems, or one of their *needs*. When this is done, and done tactfully, they feel at once involved in what is to follow, because it establishes a common bond between them and the subject. If, too, the speaker is skillful, he will so associate his own interests with those of his listeners that, because of the common relationship, a bond of sympathy will be established between him and them. Note, in the example that follows this discussion, how well this is accomplished. This "common-bond" type, while not the only useful type of introduction, is perhaps the most generally applicable, and knowledge of this type alone, without consideration of any other, is by itself almost sufficient for a lifetime of speaking. No other type can be expected to be altogether effective unless it has some element of the relationship principle, since a rule for all introducing might be stated as, *seek to find the closest relationship between your subject and your audience and begin tactfully with that.*

The following example,¹ illustrative of this type, is

¹ In order that the student may have easy access to the entire speech, should he care to trace the relationship of the introduction or conclusion to the

taken from an address, *The Leadership of Educated Men*, delivered before the Alumni of Brown University, by George William Curtis.

There is a modern English picture which the genius of Hawthorne might have inspired. The painter calls it, "How they met themselves." A man and a woman, haggard and weary, wandering lost in a somber wood, suddenly meet the shadowy figures of a youth and a maid. Some mysterious fascination fixes the gaze and stills the hearts of the wanderers, and their amazement deepens into awe as they gradually recognize themselves as once they were; the soft bloom of youth upon their rounded cheeks, the dewy light of hope in their trusting eyes, exulting confidence in their springing step, themselves blithe and radiant with the glory of the dawn. To-day, and here, we meet ourselves. Not to these familiar scenes alone—yonder college green with its reverend traditions; the halcyon cove of the Seekonk, upon which the memory of Roger Williams broods like a bird of calm; the historic bay, beating forever with the muffled oars of Barton and of Abraham Whipple; here, the humming city of the living; there, the peaceful city of the dead—not to these only or chiefly do we return, but to ourselves as we once were. It is not the smiling freshmen of the year, it is your own beardless and unwrinkled faces, that are looking from the windows of University Hall and of Hope College. Under the trees upon the hill it is yourselves whom you see walking, full of hopes and dreams, glowing with conscious power, and "nourishing a youth sublime"; and in this familiar temple, which surely has never echoed with eloquence so fervid and inspiring as that of your commencement orations, it is not yonder youths in the galleries who, as they fondly believe, are whispering to yonder maids; it is your younger selves who, in the days that are no more, are murmuring to the fairest mothers and grandmothers of those maids.

Relation of subject or audience to occasion.—A not uncommon form of introduction is that which relates the subject or the audience to the occasion of the address. Where the occasion itself—a dedication, for example—is the important aspect of a celebration, perhaps one of the best

discussions, the illustrations of introductions and conclusions here used have purposely practically all been taken from one volume, *Models of Speech Composition*, by James M. O'Neill, New York, The Century Company, 1921.

methods of beginning is to link the audience with that occasion by establishing a relation between them and it. In his very first words, Daniel Webster, in the dedication, *Laying the Corner-Stone of Bunker Hill Monument*, speaks of his listeners and of their relation to the event:

This uncounted multitude before me, and around me, proves the feeling which the occasion has excited. These thousands of human faces, glowing with sympathy and joy, and, from the impulses of a common gratitude, turned reverently to heaven, in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts.

If, indeed, there be anything in local association fit to affect the mind of man, we need not strive to repress the emotions which agitate us here. We are among the sepulchers of our fathers. We are on ground distinguished by their valor, their constancy, and the shedding of their blood. We are here, not to fix an uncertain date in our annals, nor to draw into notice an obscure and unknown spot. If our humble purpose had never been conceived, if we ourselves had never been born, the seventeenth of June, 1775, would have been a day on which all subsequent history would have poured its light, and the eminence where we stand, a point of attraction to the eyes of successive generations. But we are Americans. We live in what may be called the early age of this great continent; and we know that our posterity, through all time, are here to suffer and enjoy the allotments of humanity. We see before us a probable train of great events; we know that our own fortunes have been happily cast; and it is natural, therefore, that we should be moved by the contemplation of occurrences which have guided our destiny before many of us were born, and settled the condition in which we should pass that portion of our existence, which God allows to men on earth.

In a speech before an assembly of the National Society of China Importers, New York City, St. Clair McKelway's opening words, in the address, *Smashed Crockery*, have to do with china. The following extract from the address shows a relationship established on the basis of both the occasion and the interests of the listeners.

MR. CHAIRMAN AND FRIENDS: The china I buy abroad is marked "Fragile" in shipment. That which I buy at home is marked: "Glass—This Side Up With Care." The foreign word of caution is fact. The American note of warning is fiction—with a moral motive. The common purpose of both is protection from freight fractors and baggage-smashers. The European appeals to knowledge. The American addresses the imagination. The one expresses the truth. The other extends it. Neither is entirely successful. The skill and care of shippers cannot always victoriously cope with the innate destructiveness of fallen human nature. There is a great deal of smashed crockery in the world.

Relation of subject to location.—In the introduction to the Bunker Hill address quoted above, it will be noted that Webster relates the audience not only to the occasion but also to the location. Where the location of an address is in any way emotionally symbolic, that is, if it is related to any event in national, religious, fraternal, or other history that arouses us emotionally when we think of it, to base our opening remarks upon the significance of the place itself to us might be the very best way that we could begin. An example might be an address delivered at the place of founding of a national college fraternity, or the site of Penn's treaty with the Indians, or the location of the original edifice of our alma mater. The following introduction,² an extract from Wilson's *The Meaning of the Declaration of Independence*, delivered at Independence Hall, Philadelphia, on the Fourth of July, 1914, well illustrates this form:

We are assembled to celebrate the one hundred and thirty-eighth anniversary of the birth of the United States. I suppose that we can more vividly realize the circumstances of that birth standing on this historic spot than it would be possible to realize them anywhere else. The Declaration of Independence was written in Philadelphia; it was adopted in this historic building by which we stand. I have just had the privilege of sitting in the chair of the great man who presided over the deliberations of those who gave the declaration to the world. My hand rests at this

² Quoted by permission of Mrs. Woodrow Wilson.

moment upon the table upon which the declaration was signed. We can feel that we are almost in the visible and tangible presence of a great historic transaction.

Relation of speaker to problem.—If the speaker is in any way a public figure, or a candidate for public office, or a known authority on a problem that confronts the audience, he may make a favorable introduction by tactfully beginning with his personal relation to the problem. In doing this, however, he must be sure that there is already a vital audience-interest in the problem. For example, the greater number of persons who turn out to hear a campaign speech by a presidential nominee are already concerned either in the candidate's chances of success or in his relation to the issues involved in his election. Such being the case, it would perhaps generally be wise for the candidate to put himself into the problem at once, causing the audience to be more interested in his election by having them see in it the possible solution of their problems. Alfred E. Smith, in the opening speech of his campaign for president, given in Omaha, September 18, 1928, began at once with himself and his relation to the national problems.³

This is my first speech of the campaign. It is, however, not a new experience to me. In the State of New York I led the Democratic Party in five State campaigns.

New York, for the major part of the time in the past thirty years, was a strong Republican State. That in four of those campaigns I led to victory is in no small part due to the fact that I talked frankly to the people of that State in very plain and understandable language. Beginning here tonight and continuing throughout the national campaign I propose to continue that policy.

The function of a political party is to ascertain the popular will on the subjects pressing the country for solution. It is the expression of that popular will as it is understood by the parties which brings about the adoption of a platform which, aside from defining fundamental issues, is a promise that if entrusted with

³ *The New York Times*, September 19, 1928.

power, the party will attempt the solution of these problems along the lines laid down in the declaration.

If we accept that as true, and as a sound doctrine, then this battle for the Presidency of the United States demands consideration of the issues set forth in the platforms of the two great parties.

The quotation given below illustrates a case of a different kind, that of the writer, Macaulay, in addressing the House of Commons on the matter of *Copyright*, a subject on which he was perhaps as much of an authority as any man of his time, suggesting tactfully in his introduction that he is speaking as a man of letters on a problem affecting writers and writing.

Though, Sir, it is in some sense agreeable to approach a subject with which political animosities have nothing to do, I offer myself to your notice with some reluctance. It is painful to me to take a course which may possibly be misunderstood or misrepresented as unfriendly to the interests of literature and literary men. It is painful to me, I will add, to oppose my honorable and learned friend on a question which he has taken up from the purest motives, and which he regards with a parental interest. These feelings have hitherto kept me silent when the law of copyright has been under discussion. But as I am, on full consideration, satisfied that the measure before us will, if adopted, inflict grievous injury on the public, without conferring any compensating advantage on men of letters, I think it my duty to avow that opinion and to defend it.

Relation of speaker to location.—It is a common device with many political speakers to relate themselves through some past experience, real or otherwise, to the community in which they are speaking. The following introduction,⁴ taken from a speech by ex-Governor Smith in Baltimore, is of this type:

Governor Ritchie, friends, and fellow-citizens of Maryland: The last time that I was in this hall, the Democratic party was

⁴ *The World*, October 30, 1928.

making history in the nomination of one of the greatest men that ever headed this Nation. It was in 1912, and it was the nomination of Woodrow Wilson, and I am sure that you all join with me in the expression of our delight and our pleasure in having Mrs. Wilson here on the platform with us.

Since most members of an audience love their community and have a pride in it, they tend to respond to this point of contact and to accept the speaker as a neighbor or old acquaintance. A political speaker out for a high office a few years back used this method as almost his entire stock in trade. When speaking at Plattsburgh, for example, he reminded the natives that he had been in the officers' training camp there and went so far as to say that he recognized many faces of old acquaintances among his listeners. This man had had a father nationally loved and respected. A remark to the effect that his father had spoken many years before in the same community, or some other reminder that he was his father's son, was sufficient to cause a transference to him of the affection and respect held for the father. A similar acceptance is generally gained by the speaker's using the name and claiming the intimate friendship of some highly respected or much-loved member of the community, often deceased—so that he cannot refute the alleged acquaintance—and speaking of him in endearing terms.

In general, it is felt that the type of introduction which begins with a problem affecting the listeners is more vital as a *preparation-phase* than that under discussion. However, in politics, unfortunately, the situation is usually different from that in ordinary speaking, inasmuch as the politician generally avoids, as much as possible, committing himself to vital issues, and relies rather largely for success upon making the people like him personally. So that getting them to accept him as a member of the community, or as the friend of a friend, or as one who represents the emotional symbol which to them means Party, or friend of the workingman (or whatever social factor is

involved), serves his purpose and aids him to avoid obligating himself to policies.

Relation of speaker to audience.—If the speaker has a point of contact with his listeners through some particular connection which he, personally, has with them, and if this can be related also to the subject, to refer to this may, in certain cases, be the most effective way to begin. If it cannot be so related, then its use must be questioned on the basis of general weaknesses of irrelevant introductions. The relationship may be one of profession—though this alone is apt to be too commonplace to be generally useful, unless associated with something more important; it may be of nationality, of race, of religion, or of anything else which is based upon a tie with the speaker personally.

F. Charles Hume, in the opening words of an address at a dinner of the American Bar Association, reminds his listeners—humorously, though none the less with intent—that he is a well-known lawyer speaking to other lawyers. His subject too, as the title indicates, has to do with *The Young Lawyer*.

I feel that I need no introduction to the lawyers of America. In this distinguished company I feel assured that I do not speak in a stranger's voice—but in my own. For many years my name has been a household word—among the members of my own family. Whether the premonitory rumbles of coming greatness have prevented me here, I know not. In my own state I am not known solely as a lawyer. My fame is also titular: I am called “judge” by the obsequious office boy, and by the janitor—“where thrift may follow fawning.” But my preëminence rests on no firmer foundation than authorship of a work upon an important legal subject. And in justice to myself and my state I must say that I owe my juristic rank, and such name and fame as I bear, to my “domestic relations.”

Other Ways of Introducing Speeches.

Dramatic type.—Another kind of introduction is that which makes a startling statement in the very first words

uttered, a statement similar to a dramatic headline in a newspaper. If the dramatic statement really *concerns* vitally the welfare of the auditors, it may occasionally be effective. There are, however, grave dangers in its use which should here be pointed out. Let us suppose that a speaker is trying to induce his audience to more hygienic living and begins with the statement, "One out of every seven of you will be afflicted with cancer." What will be the result? His listeners are apt to be too thoroughly shocked to be influenced by the discussion. They are, as a matter of fact, apt to be hostile. The shock and the hostility could both be avoided and interest in what the speaker advocates gained by approaching the problem more tactfully and skillfully. The dramatic type is, unless handled very delicately, and unless suited beyond question to the subject in hand, apt to be tactless. One cannot make a startling statement phlegmatically, but must be more or less dramatic or emotional about it. Now, a speaker can be emotional, as a usual thing, only when his listeners are prepared to be emotional also, and at the beginning of an address they are almost always cold, apathetic. If, while they are so, the one addressing them makes any emotional display, he is apt to appear ridiculous. The emotion, too, will be so obvious that they are likely to resent the fact that he is trying to influence them through their emotions. When he has warmed them up to the point where they can respond to him, the situation is different. On these grounds, then, a general use of this type is condemned. Where, however, a critical situation has already stirred up the emotions of an audience, so that they are ready to respond to the feeling of the speaker, the startling statement may be most effective. The groups who gathered in public places to protest against the execution of Sacco and Vanzetti were already aroused and needed but a spark to touch off a flame. During the American participation in the World War audiences were generally ready to respond at once to the emotional appeal. When a speaker follows

another who has already warmed up the audience, the occasion may be ripe for the *dramatic* type of introduction. It must not be forgotten, though, that these are the rare, not the ordinary, occasions of speaking, and that the speaker must in general prepare his audience step by step for any startling, emotional statement.

Quotation- or text-type.—This form is most commonly found in preaching, though many another speaker will begin with a line or poem from Shakespeare or another author. The most that can be said about this type, even for ministers, is, in general, "Use it sparingly." In a recent article entitled *What is the Matter with Preaching?*⁵ the Reverend Harry Emerson Fosdick, one of the foremost ministers and speakers of our day, in condemning the great mass of sermons, says: "Many preachers . . . take a passage from Scripture and, proceeding on the assumption that the people attending church that morning are deeply concerned about what the passage means, they spend their half hour or more on historical exposition of the verse or chapter. . . . Could any procedure be more surely predestined to dullness and futility? Who seriously supposes that, as a matter of fact, one in a hundred of the congregation cares, to start with, what Moses, Isaiah, Paul, or John meant in those special verses, or came to church deeply concerned about it? . . . The advertisers of any goods, from a five-foot shelf of classic books to the latest life insurance policy, plunge as directly as possible after contemporary wants, felt needs, actual interests and concerns." Referring still to the introduction of a sermon, he continues, "Contact with the actual life of the auditor is the one place to begin."

The two charges that can in general be brought against this form of introduction are, first, that it begins in general with the interests of the speaker instead of those of the audience, and, second, that even if the interests of the

⁵ *Harpers Magazine*, July 1928, pp. 134,5, by permission of Dr. Fosdick and the publishers.

audience are being considered, the introductory statement itself does not usually make them aware of it—they are not shown that they are *concerned*. Where, however, the text used establishes a common bond with the listeners' interests, this form may be as good as any that establishes a subject-audience relationship. For example, a college student, addressing his public-speaking classmates, began his introduction with the following quotation from Bacon: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." He then continued, "We in college are forced into contact with a great many books that, if we tried to chew and digest, would in all probability give us indigestion. But there is one book I am going to recommend to you as persons interested in public speaking, a book that you can to your own advantage chew and digest." Henry Van Dyke, addressing a graduating class at Columbia University, establishes a common bond through the use of the text, "Ye are the salt of the earth."

The weaknesses of the text-form discussed by Dr. Fosdick are well illustrated in the beginning of a sermon, *The Perfect Manhood*, by a very able speaker, Henry Ward Beecher, who could certainly have established far better contact with his audience in this particular speech by a different type of introduction. It is rather difficult to imagine the graduating class of West Pointers to whom it was addressed, paying any great attention to material which seemed to concern them so little.

"Till we all come in the unity of the faith, and of the knowledge of the Son of God, unto a perfect man."—EPH. IV: 13.

The apostle, in the preceding verses, has been speaking of the variety of instruments employed in the promulgation of the Gospel. "He gave some, apostles; and some, prophets; and some, evangelists; and some, pastors and teachers." He then states, generally, the object for which they were given—"For the perfecting of the saints; for the work of the ministry; for the edifying of the body of Christ"—the general services of the church. And then, in the passage which I have selected, more particularly he

declares, "Till we all come in the unity of the faith, and of the knowledge of the Son of God, unto a perfect man."

Humorous type.—This may be used very effectively, if applied with good taste, and if the humor used actually helps in introducing the subject of the speech. Used appropriately, it gets an audience in a good humor and induces a friendly attitude toward the speaker. Used inappropriately, it is liable to appear only tawdry and cheap, and may disappoint the listeners, if it is irrelevant, by causing them to feel disappointed in what follows. Its relevant use is to be recommended for the lighter moments of public address, luncheons, dinners, and talks the nature of which is entertaining rather than serious. It need not, though, be limited to this, for real humor is rarely inappropriate. However, the speaker with an ounce of ingenuity will avoid as an introduction the *unrelated funny story*, the only stock-in-trade of the commonplace, inept speaker.

Observe, in the two examples which follow, how the introductory humor is interwoven with the theme. Chauncey M. Depew, from whose address the first is taken, was for almost half a century one of our most popular and capable speakers. The address is to an Irish-American society, at a dinner given to a celebrated Irishman. Using *Ireland* as his subject, he finds incongruities in the subject itself which make humor possible.

MR. CHAIRMAN: The first of my ancestors reached this country about 250 years ago. Many of them came afterward. [Great laughter.] The result is I am selected to stand in the presence of every nationality as one of American blood. [Renewed laughter.] One of my ancestors left Ireland over 125 years ago, and I left it three weeks ago. [Laughter and applause.] He never returned, but I expect to take my seat in the strangers' gallery of the Irish Parliament. [A voice: "There will be no strangers' gallery in the Irish Parliament."] Unless I should be elected a member from County Cork. [Great laughter and applause.]

It affords me unusual pleasure to begin the festive exercises of the winter by joining in a welcome to our distinguished guest to-night.

Horace Porter, speaking on the subject *Woman*, draws his introductory humor from his theme.

MR. PRESIDENT AND GENTLEMEN: When this toast was proposed to me, I insisted that it ought to be responded to by a bachelor, by someone who is known as a ladies' man; but in these days of female proprietorship it is supposed that a married person is more essentially a ladies' man than anybody else, and it was thought that only one who had had the courage to address a lady could have the courage, under these circumstances, to address the New England Society. [Laughter.]

The toast, I see, is not in its usual order to-night. At public dinners this toast is habitually placed last on the list. It seems to be a benevolent provision of the Committee on Toasts in order to give man in replying to Woman one chance at least in life of having the last word. [Laughter.]

Faults in the Preparation-Phase.

The *preparation-phase* should, in addition to getting interest and establishing a favorable attitude, help prepare the listeners for the discussion which is to follow. If it does not do this, perhaps because it bears no relation, or too little relation, to what comes after, its use may be harmful rather than beneficial. If it is definitely related to the purpose and interestingly introduces that, it will be useful. If, however, it is merely used as a subterfuge for gaining interest, without being planned to get interest *in the subject*, it may give an erroneous conception of what the discussion will be about, a misconception that it may take the audience so long to straighten out that they may become too discouraged to make any further effort to pay attention. One can gain initial interest without at all getting it for the subject, as, for example, with some irrelevant story about Pat and Mike. The humorous story which

bears no relation whatever to the speech that is to follow is, compared with what might be done by the exercise of a little ingenuity, a cheap bid for attention. The question that must be asked before using a humorous story, or any other introductory material for that matter, is, "Does it fit?" If it does not, one had better avoid being enticed into its use, and either find another story that does, or else frame some other *preparation-phase* that will give a real setting for what is to follow. It never pays a speaker to risk stimulating any desire which he does not satisfy. Using, for example, a partly relevant analogy or illustration of a baseball game to introduce a drier subject might so disappoint an audience that the entire discussion was not to be about baseball, that their sympathetic consideration might never be gained throughout the rest of the talk.

Statement of Purpose or Theme.

To go back to an earlier illustration: after the *preparation-phase* which brought up the picture of the buckwheat cakes and syrup, the student continued, "Well, I am going to tell you how they get the sugar from which that syrup is made." By this time the audience was motivated for the statement of purpose, which has been spoken of as the second part of an introduction, the part which *puts the audience on the track of where they are going*. To ignore this very important consideration of every speech is to court failure, for even if the exact destination is not told, the direction of the journey must be shown, or otherwise the audience will become bewildered or uncomprehending.

Differences in introducing theme.—The method of getting the audience on the track varies with different kinds of speeches. While in a speech the aim of which is to *instruct* the best results might be gained, as in the maple-sugar speech, by a direct statement of the *purpose-sentence*, if the aim is to *convince*, a too blatant statement of purpose might easily stand in the way of attaining this end.

People do not like to feel that their opinions are shaped or their actions dictated by another. They want to believe that they think and act for themselves. Therefore, if another tells them seriously that he is going to convince them of a certain thing, their reaction is likely to be hostile and defensive. Consequently the tactful speaker, knowing full well that, though he cannot tell his listeners the exact destination, he must let them see in what direction they are going, will, instead of making a blatant statement, bring up the issue of a vital problem before them and take the attitude of, "Let us think this thing through together and see where we arrive." This attitude will allow the audience to retain its pride in convincing itself, if any convincing is to be done. A simple means of getting them headed in the right direction is a question. "Which of the two candidates is the better man for president?" tells them exactly what the discussion will be about, but does not tell them where the speaker stands in the matter. Or, "Is prohibition a failure? Let us examine the facts and see"; or, "Is it to our interest to support farm-relief legislation?"

Combining theme-introduction and preparation-phase.—There is no reason, except that of practicability, why the initial effort to gain attention and the attempt "to start the audience on the journey" may not be accomplished with the same material. Few subjects are, however, well adapted to such treatment, and generally the two divisions should be well related, but separate. The following example, the introduction to Thomas Dewitt Talmage's *Big Blunders*, illustrates fairly well the combination:

LADIES AND GENTLEMEN:—The man who never made a blunder has not yet been born. If he had been he would have died right away. The first blunder was born in Paradise, and it has had a large family of children. Agricultural blunders, commercial blunders, literary blunders, mechanical blunders, artistic blunders, ecclesiastical blunders, moral blunders, and blunders of all sorts; but an ordinary blunder will not attract my attention. It must be

large at the girth and great in stature. In other words, it must be a big blunder.

The Formal Introduction.

When a speaker aims to influence the opinion of his audience upon some controversial subject or when he is in debate with another speaker or group of speakers, present or absent, his introduction may need to be more extensive in treatment than the forms suggested above. In such a case he will need to prepare his audience for the argument he is going to advance later. He may need to bring to their attention *why the subject should be discussed at the present time*; he may need to *give a historical basis* that will give an understanding of his future discussion; he may need to *define the terms* of his proposition to do away with ambiguity and vagueness; or to *analyze* the factors involved in the discussion; or to *make certain concessions* and to state points of agreement with the opposition; he may need to *state the issues* of the question, important steps necessary to prove the proposition. While many long speeches upon important subjects may demand this type of introduction, it is not at all common to the ordinary occasion of speaking.

General Faults in Introductions.

In addition to the faults of *tactless humor* and *false leads*, there are other faults of introduction which should be guarded against.

Loquaciousness.—We are all acquainted with the speaker who, in beginning, talks and talks and never seems to get to his subject. Such “long-winded” introductions involving long, dry explanations, should be scrupulously avoided. Irrelevancies of any nature should be guarded against, and the speaker should come to the actual discussion of his subject as soon as possible.

Apologies.—The most common form of irrelevancy is

the much-abused apology. The writer recalls the case of a very brilliant young scholar who, asked to address his colleagues on the subject of research, began by enumerating humbly the reasons why he should not have been chosen, why he was less competent than the people who were listening to him. The unfortunate side of the incident was that his listeners took him at his word and believed him—a not infrequent result of such foolish apologies. It certainly does not encourage an audience to think that they have to listen to a person who himself says he is incompetent or tells them that he is unprepared. If one has not had the opportunity of preparing as well as one would like, it were better not to lessen the chance of success even more by putting the audience in a frame of mind to expect failure. Even if a person is called upon to speak without any preparation, it is generally better for him, if he is going to speak at all, to go through with it without any inane excuses, for if Fortune is with him, the audience may never know that he is unprepared; whereas if he tells them that he is, they are apt to discount what he does say. Little if any purpose is ever served by excuses. Occasionally a speaker will make the excuse that he is not prepared, then give a very brilliant address, which leads the audience to question his honesty and, consequently, to discredit his remarks.

Poor audience-analysis.—It was said that the speaker should begin with his audience—its interests, its problems, its relation to his subject. If he misjudges its education, its environment, its experience, its interests, and bases his introduction upon that misconception, he is almost certain to meet with a decidedly unfavorable reaction. If he falsely assumes that the audience is hostile and begins accordingly, he will have them hostile before he proceeds very far. Often the speaker who begins with a crude humorous story when his audience is composed of refined, thoughtful persons is guilty of this blunder. He underestimates and cheapens them, and they resent it.

The Conclusion.

The conclusion is generally one of the most important parts of the speech, and its composition should always be given very careful and thorough consideration. Too many speakers look upon it as a rather perfunctory thing, just a finish, a final flourish, something to get the job done. In such case the manner of delivery, too, is often perfunctory, the words, perhaps, even half-mumbled. Obviously, such speakers do not comprehend the truly vital function of a conclusion. Instead of looking upon it merely as a means of winding up, they ought rather to value it as *the last chance of accomplishing a definite purpose*, the purpose held in mind from the beginning. Rather than perfunctory it should be dynamic, the last blow that sinks the nail into the wood. It should reënforce what has already been done, make the most out of what has been presented, make clearer the images already given, enhance the arguments, make appealing the course of action suggested. It is no place to introduce new material, new proposals, but to make a final impression upon an audience with some new vital use of the proposals already advanced.

Types of Conclusions.

This final enhancing of the purpose of the speech may be brought about in a number of ways, the form varying according to what the speaker aims to accomplish. In the discussion which follows, an effort will be made to explain not only the various methods of concluding, but also under what circumstances—generally speaking—each may be most usefully employed.

Recapitulation.—In Chapter XII it was said that development by exposition involves, as a usual thing: first, the general; second, the particular; and finally a synthesis, a final fitting of the particulars into a bigger, more complete, general impression. This final, general impression can be

given in a number of ways. Of these, recapitulation is perhaps the most thorough, though not always the most useful. Recapitulation means a final allusion to most, or all, of the outstanding phases of the discussion, with a drawing-together of the whole. Where a talk has been long, or where it has had to do with many aspects of a theme or problem, the audience is apt, during the discussion of the final points, to have forgotten the earlier details; so a recapitulation again calls to mind all that has been discussed or proved.

Used as a final reënforcement of argument.—This form is useful as a conclusion not only in exposition, but also in a theme developed by argument and persuasion, where a rehearsal of the various arguments advanced may be of value as reënforcement. While in exposition, however, the recapitulation may serve as the entire conclusion, in the speech *to convince* it is generally subsidiary to a final plea. An example is the conclusion of Webster's speech to the jury in the Knapp-White murder case.

Gentlemen, I have gone through with the evidence in this case, and have endeavored to state it plainly and fairly before you. I think there are conclusions to be drawn from it, the accuracy of which you cannot doubt. I think you cannot doubt that there was a conspiracy formed for the purpose of committing this murder, and who the conspirators were; that you cannot doubt that the Crowninshields and the Knapps were the parties in this conspiracy; that you cannot doubt that the prisoner at the bar knew that the murder was to be done on the night of the 6th of April; that you cannot doubt that the murderers of Captain White were the suspicious persons seen in and about Brown street on that night; that you cannot doubt that Richard Crowninshield was the perpetrator of that crime; that you cannot doubt that the prisoner at the bar was in Brown street on that night. If there, then it must be by agreement, to countenance, to aid, the perpetrator, and, if so, then he is guilty as principal.

Gentlemen, your whole concern should be to do your duty, and leave consequences to take care of themselves. You will receive the law from the court. Your verdict, it is true, may endanger the prisoner's life, but then it is to save other lives. If

the prisoner's guilt has been shown and proved beyond all reasonable doubt, you will convict him. If such reasonable doubts of guilt still remain, you will acquit him. You are the judges of the whole case. You owe a duty to the public, as well as to the prisoner at the bar. You cannot presume to be wiser than the law. Your duty is a plain, straightforward one. Doubtless we would all judge him in mercy. Towards him, as an individual, the law inculcates no hostility; but towards him, if proved to be a murderer, the law, and the oaths you have taken, and public justice demand that you do your duty. With consciences satisfied with the discharge of duty, no consequences can harm you. There is no evil that we cannot either face or fly from but the consciousness of duty disregarded. A sense of duty pursues us ever. It is omnipresent, like the Deity. If we take to ourselves the wings of the morning, and dwell in the uttermost parts of the sea, duty performed or duty violated is still with us, for our happiness or our misery. If we say the darkness shall cover us, in the darkness, as in the light, our obligations are yet with us. We cannot escape their power, nor fly from their presence. They are with us in this life, will be with us at its close; and in that scene of inconceivable solemnity, which lies yet farther onward, we shall still find ourselves surrounded by the consciousness of duty, to pain us wherever it has been violated, and to console us so far as God may have given us grace to perform it.

Must be interesting repetition.—The recapitulation must never be permitted to degenerate into a dry repetition or a dry rehashing of facts. If it is to be useful at all, the statements employed must have a flavor of freshness about them. The most effective kind of recapitulation is framed in such a way that the audience will hardly realize that there is repetition, and will know only that they understand better than they did before. The framework of the device must never be allowed to stick through in such a way that the listeners will become aware of it.

Formal recapitulation to be generally avoided.—A purely formal recapitulation is generally dull and perfunctory, and should seldom be employed. It has its use on the very formal occasions of speaking when the presentation of technical facts or arguments is the sole purpose. The bringing

of a case in appeal before a judge is one example; the reading of a scientific paper to a group of scientists is another; the delivery of the report of a technical expert to the board of directors of a corporation is a third. These examples are, however, far removed from the general occasions of speaking, in which interest and clearness must be considered from first to last. The trouble with the formal is that it is poorly adapted to reaching the minds and feelings of most persons.

As about the worst example of formal recapitulation we have the average summing-up of the high-school and college debate speech, which proceeds something as follows: "The speakers for the affirmative have shown you first, that so-and-so is so-and-so; second, that this-and-that is that; third, and so forth, and so forth; and, therefore, ladies and gentlemen, we have proved to you that so-and-so is this-and-that." Perhaps this sort of thing is one of the reasons why intercollegiate debates are the most poorly attended of all college sports.

Summary.—Recapitulation and summary are much alike, and are used largely for the same effect. The difference between them is that the former tends more to review the expository process point by point, while the latter may ignore many of the phases discussed, and rather draw from the whole, and emphasize, its essence. Rather than a repetition of specific points, it is a reënforcing of the culminating ideas. Its purpose also should be to give a clearer, better unified conception of what has already been discussed.⁶ An example of a brief summary is to be found in an address by Woodrow Wilson, *The American College*.⁷

Example.—More effective often than either recapitula-

⁶ While in the case of recapitulation, appeal, and tribute, examples are given because the form itself is obvious, in the case of summary, example and quotation it has been found impracticable to do so without quoting the entire speech, since it is impossible otherwise to show their relation to the rest of the material.

⁷ James M. O'Neill, *Models of Speech Composition*, p. 616.

tion or summary is the conclusion that ends in a broad, inclusive illustration exemplifying the main ideas of the discussion. Thus, the person endeavoring to make clear the various steps of a New York stock transaction might conclude by briefly picturing the handling of a certificate in the New York Stock Exchange. A lecture on Stoicism might end with a colorful description of an outstanding event in the life of a celebrated Stoic which forcefully illustrates the principles of the philosophy.

In the conclusion of a speech *to impress*, an anecdote or story which illustrates the ideal or the moral involved in the purpose might be the best means of gaining the culminating, emotional effect. Where the speaker may have, let us say, been trying to arouse in his listeners the sentiment of patriotism, to conclude with the example of the patriotic martyrdom of Nathan Hale, or of another great patriot, might be the most efficient means of inspiring them. If the purpose of the speech has been to arouse some lofty ideal, for example, compassion, a very fitting conclusion might be a story illustrating a beautiful incident in the life of Christ, Lincoln, or any other great personality.

Vivid narrative, used to illustrate the principal ideas of the theme or to exemplify the whole, may be at times effectively employed as a conclusion to exposition. Where so used, the story or anecdote is in the nature of an example.

In *entertainment*, the speech may end very appropriately with the narrative recital of an interesting episode or experience, or with an anecdote. The speech *to convince* may include a story as a part of the appeal.

Quotation, poetry or prose.—Practically all that has been said of the example or anecdote as a conclusion may be said also of the poem or prose quotation as an ending. When used as a conclusion to an expository speech, it should be chosen on the basis of making clearer what has already been discussed, and should be used only in case it, rather than anything else, will, in the particular case, give the clearest final impression.

A literary quotation of lofty sentiment has its place as the conclusion in a speech *to impress*. An appropriate poem, for example, Edwin Markham's *Lincoln, the Man of the People*, might be the fitting climax of an oration on Lincoln, or on some theme dealing with a patriotic or social ideal. As a part of an appeal for a federal amendment on Child Labor, a student-speaker very effectively used a poem by Elizabeth Barrett Browning, *The Cry of the Children*.

But there is need for special care in using this type of conclusion, too frequently a weak form of ending, since most speakers read or recite far less intelligibly and forcefully than they speak. To pick up a card or a book, too, at the time when one is seeking to leave a vivid impression in the auditors' minds, is diverting and weakening, for a new element is introduced that obtrudes. For this reason, if a quotation is to be given, it should always be memorized and recited, in order that no interruption will occur, and should be delivered in as natural and spontaneous a manner as one expresses one's own thoughts.⁸

Appeal.—The forms of conclusions already discussed are useful largely in making a speech clearer, more vivid, or more impressive, that is, in concluding either an expository discussion or the expository elements of a speech the aim of which is *to convince*. In the latter case their use is generally subsidiary to that form of conclusion which best accomplishes the *action-purpose*, namely, an appeal.

Before making an appeal, it may be desirable to recapitulate or summarize, informally; a powerful example may itself be a part of, or may conclude, the appeal, though the user must bear in mind that he can rarely successfully accomplish his action-purpose with these methods alone. His task is to make a definite effort to induce action through

⁸ Examples of this type of conclusion may be found in the following speeches included in O'Neill's *Models of Speech Composition: The Scholar in a Republic*, Wendell Phillips, pp. 795-816; *Big Blunders*, Thomas Dewitt Talmage, pp. 828-844; *The College a Training School for Public Service*, Wendell Phillips Stafford, pp. 547-554; *The New South*, Henry W. Grady, pp. 577-585.

his conclusion, and he should use only such material as will be highly persuasive. If an example or story is, in a particular case, the most suitable appeal, then it should be used; but only as an appeal.

An effective appeal must apply those principles of persuasion through the use of which people are moved to action. Its plea is practically always to the emotions of the listeners, a final effort to stir them to do the thing the speaker has made either reasonable or desirable through the *discussion*. The plea may be impassioned or of quiet, restrained feeling, its language often poetic and generally figurative and vivid. It is probably most effective if it can leave in the minds of the listeners a vivid image involving strong emotions, emotions that have their basis in one or more of the *impelling motives* discussed in Chapter XVII. An outstanding example of this is from the *Cross of Gold* speech of William J. Bryan, "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of gold."

One needs, however, to exercise genuine caution in the use of the appeal to the emotions, since there is in it always the possibility of tactlessness and indiscretion. One must be sure that the appeal-material is thoroughly adjusted to the general material, to the audience, and to the purpose. It will be better, often, to make an indirect, rather than a direct plea. The direct, such as that used by Webster in the quotation given above, asks openly and definitely for a particular acceptance or act. The indirect suggests, rather than asks or demands. Very often it tactfully leaves to the audience the responsibility of deciding, and rests with that. The general theory of appealing to audiences will be better understood when Chapters XVII and XVIII, *The Speech for Action*, have been read and digested.

The conclusion to the speech *Liberty under the Law*, by George William Curtis, is a good example of the indirect appeal.

Sons of the Pilgrims, you are not to level forests, you are not to war with savage men and savage beasts, you are not to tame a continent, nor even found a State. Our task is nobler, is diviner. Our task, sir, is to reconcile a nation. It is to curb the fury of party spirit. It is to introduce a loftier and manlier tone everywhere into our political life. It is to educate every boy and every girl, and then leave them perfectly free to go from any school-house to any church. [Cries of "Good," and cheers.] Above all, sir, it is to protect absolutely the equal rights of the poorest and the richest, of the most ignorant and the most intelligent citizen, and it is to stand forth, brethren, as a triple wall of brass, around our native land, against the mad blows of violence or the fatal dry-rot of fraud. [Loud applause.] And at this moment, sir, the grave and august shades of the forefathers whom we invoke bend over us in benediction as they call us to this sublime task. This, brothers and friends, this is to imitate the virtues of our forefathers; this is to make our day as glorious as theirs. [Great applause, followed by three cheers for the distinguished speaker.]

Tribute.—Very often eulogies, and anniversary, dedicatory, and memorial speeches are ended with a fervent, often highly emotional, tribute to the name or fame of the person in whose honor the address is given. Thus Ingersoll, in *At His Brother's Grave*, concludes, "Speech cannot contain our love. There was—there is—no gentler, stronger, manlier man." Goldwin Smith, in *The Lamps of Fiction*, delivered at a centennial celebration of the birth of Sir Walter Scott, concludes: "Scotland has said farewell to her mortal son. But all humanity welcomes him as Scotland's noblest gift to her, and crowns him, as on this day, one of the heirs of immortality."

The tribute is often in many respects similar to the summary, in that it sums up in a few statements the noble qualities of the person it eulogizes. Its difference from the summary is one of purpose, for the tribute is used primarily, not for greater clearness, but for greater *impressiveness*. Its use is fundamentally that of elevating the emotions. A splendid example of this form is the conclusion to Wendell Phillips' *Eulogy on Daniel O'Connell*.⁹

⁹ James M. O'Neill, *Models of Speech Composition*, pp. 465, 466.

Faults in Conclusions.

Introducing irrelevant material.—To introduce in the conclusion any material not touched upon in the discussion is apt to weaken the whole speech; for example, to end a talk on the subject *Contemporary Short-Story Writers* with predictions about the future of literature would be apt to confuse the auditors. At the best, they would be left without any unified, general impression of the whole. Since, too, the final words of a speech are apt to occupy more attention later than any matter previously discussed, what the audience would be likely to turn over in their minds afterwards would be the irrelevant prophecies, not the matter of principal discussion. It will be evident that the principal fault with a speech which discusses one subject and ends with a new one is *lack of a unified purpose*. Since at best only suggestions about the new subject can be made, if the audience is only given a hint of something interesting that it would like to hear discussed, it is likely to leave the auditorium with a sense of incompleteness.

Moralizing.—One of the worst tendencies to irrelevancy—particularly in the speech for entertainment—is that which attempts to draw some moral from the tale, or from the experience or episodes related. Where the character of the talk is thus changed in its conclusion, there is a fundamental failure to determine a unified purpose. One should aim throughout to convince—if that is the primary purpose—using entertainment-material only as an aid; but, if the sole desire is to give the audience pleasure, one should also end with entertainment, not moralizing.

Conclusion unrelated to speech-thesis.—Weakness in conclusions is often the result of a faulty interpretation of the old rhetorical principle that the conclusion should be related to the introduction. The principle is sound; the mistake comes through relating the conclusion to the preparation-phase of the introduction, rather than to the purpose-sentence. The preparation-phase, designed to gain

attention, may have too slight a relation to the real purpose of the speech to be useful as concluding material. There can be no such mistake as to relevance if *the conclusion is related to the purpose-sentence*, or statement of theme, and is designed to complete the purpose.

The long-winded conclusion.—Every one is familiar with the speaker who begins to conclude, then makes a fresh start, comes close to the end again, then takes a fresh tack, and so on and on until the audience is absolutely discouraged. When an audience realizes that the conclusion is close at hand, it comes to a renewed attention. This attention the speaker can turn to his own advantage if he will give his listeners something vital in the way of a conclusion, *then stop*, and do it as briefly as is consistent with the accomplishment of his purpose. If, instead of doing this, he keeps running on and on and on and on, he dissipates this renewed attention and will find it difficult to regain when he actually comes to a close. He will thus weaken ideas which should be vital, and which should remain in the minds of his listeners long after they leave the auditorium.

Abrupt conclusion.—Another fault is that of not letting an audience know when a speech is coming to a close. Lacking this information, they cannot give the renewed attention a conclusion merits. Moreover, when the speaker does stop, he may, through the abruptness of his ending, shock his listeners.

Summary.

While effectively introducing and effectively concluding a speech are only two of the many elements of its composition to be considered, nevertheless, there is no phase more important. There is always more chance of gaining sympathetic attention to a discussion if the speaker takes the trouble to establish in his introduction a relationship with his listeners by making clear to them how they are

involved; and there is more possibility of their following the trend of his thesis if he makes quite plain what the discussion is to be about, or what issues are involved. The likelihood of accomplishing the primary aim of the speech is strengthened if the speaker ends with a well-constructed conclusion of the type best adapted to his purpose and to his listeners.

CHAPTER XV

THE SPEAKER'S LANGUAGE

THE problem of vocabulary, of having a sufficient fund of words to express our ideas, of having those words come spontaneously and appropriately, is something that confronts all of us in our speaking. One of the fears that obsesses many of us is that we shall say the wrong thing, and until we are assured by knowing that in our language we shall do justice to our ideas, we have not that confidence and ease which make for freedom in speaking.

When we stand before our audience we do not then want to be bothered too much with having to think of the words we are going to use. We have enough other things to keep in mind: our audience, our plan, our methods of support, possibilities of change and adaptability. To add to this task that of the constant selection of all our phraseology would be to expect something superhuman. As a matter of fact, it is not necessary that we do so except, perhaps, in the case of important ideas. The actual words we use should in general be taken care of by our language-habits, so that we need bother as little as possible with that side of our speaking. For that matter, with any one except the most exceptional person, to make a special preparation in language for a particular speech is almost out of the question. When we see what a difficult time many persons have in making the slightest change in their language, for example the substitution of a grammatical for an ungrammatical form—"came," in the past tense, for "come"—even when the fault is thoroughly recognized, we can understand that it is not an easy task that confronts

us when we plan to modify or to improve our use of language.

No royal road to expressiveness.—If we are going to be able to say what we want to in a way that will prove effective with audiences, we must make good spoken language a habit of life, rather than a habit of the platform. We can understand this better if we grasp what is involved in the use of words. What is it that causes a certain word to "pop out" as we are talking? Why do we know so very many words and yet use so very few? One reason is that it is essential that we have not only a reading or a hearing acquaintance with a word, but also a speaking acquaintance. The words that "pop out" are the words that have been used before, and the words that repeat themselves most often are those that have been used most frequently. We might say that we have a memory of some words that is largely visual and auditory, and that we have a motor-muscular memory of other words, with the visual or auditory additional. While our knowledge of all words, perhaps, has its subvocal-kinæsthetic aspect, yet unless the word has been used orally, and generally over and over, there is not a strong enough muscular relationship to bring it out in our speech, particularly when we can give little or no attention to the choice of words. If, then, certain words and a certain arrangement of words and phrases are to be the spontaneous garb of our thoughts when we address an audience, it will be because we have made those words and combinations possible by having repeated them in our speech again and again. Becoming familiar with words through reading and the use of a dictionary, while of inestimable value, is not sufficient; doing a great deal of writing, while again valuable, does not begin to fill the need. The use of the word must be made strongly *motor* in connection with speech, by its oral repetition. The fact that some of our best writers halt and search almost pathetically for words when addressing others bears this out. Though they have developed an expressive style in

writing, they may never have brought this skill into any relation with their speech; so that, when they get before an audience, though they have the ideas, they simply cannot bring them out, because of the lack of strong vocal habits in connection with the words.

The way, then, to gain a usable and expressive vocabulary is: first, to find out the *language needs* peculiar to public address; second, to try to improve one's vocabulary and style generally, by reading, by the use of a dictionary, and by writing; third, to use each newly acquired word *in speaking*; and fourth, to pay attention, wherever possible, to how one says things. The right word at the right time, the precise expression will "pop out" because it is *customary* to the vocal-muscular mechanism.

Differences between the Reading and the Listening Situation.

It was said that one must discover exactly what is necessary in the way of a language equipment for speaking to audiences. This statement implies that there is necessary, here, a special emphasis somewhat different from that required for the written language. This emphasis is based upon the differences existing between the reading and the listening situation.

Speaking must be clear.—The reader has advantages that the auditor lacks. The former picks up a book, reads a few pages, finds that what has been said is not clear, then stops and ponders over the ideas. He may read through it several times before he finally grasps the meaning. The auditor, of course, cannot do this; for if he stops to ponder over anything that is said, the speaker will be far ahead of him before he comes out of his reverie, and by that time he will have lost track of the development of the subject. He must either grasp what is said as it is said, or else he may never thoroughly understand. The speaker, then, is laboring at a greater disadvantage than

the writer, for the language which he uses must be instantly comprehended. Obscurity or ambiguity with him means failure.

Speaking must be more vivid.—In general the composition of writing may be somewhat more abstract than that of speaking, if the latter is to be clear and interesting. Some writings embody little or no material of imagery, few illustrations; they may deal entirely with the abstract and yet be interesting and comprehensible to the reader. In speech such composition would fail utterly of comprehension, for the ideas expressed orally must be vivid, must get down to the concrete, must deal with actual or imagined persons or events.

Speaking must be more personal.—Most written composition is impersonal in its relation to its readers; its appeal is general, rather than individual. The speaking relationship, on the other hand, is almost an individual matter, a difference which naturally affects the language of the speaker, calling in general for a less formal and more personal style.

Speaking must be more entertaining.—If a person reads for a time and becomes tired, he can lay the book aside and pick it up again when he feels in the proper humor. An audience, unfortunately, cannot stop the flow of words when the speaker becomes boring. Their only recourse is to stop listening, and the speaker has not the same advantage as the writer of having his audience pick up his idea where they left off when fatigue began to overtake them. He must keep his audience interested throughout, or he loses them.

Methods of Gaining Clearness.

Simple words.—The demand that the speech be instantly comprehensible necessitates consideration of a number of distinct compositional requirements. The wording as a rule must be simple, unpretentious words of few syllables being preferable to those of many. Some persons

get great joy out of the use of words which might be called "toothsome." They like the flavor of a long pretentious word, and so they will say "desideratum" for "goal," "tonsonial artist" for "barber," "predilection" for "preference," "conflagration" for "fire," "procrastinate" for "put off," "dilatory" for "slow," "rendezvous" instead of "meeting place," "temerity" instead of "rashness," without considering that the listeners, if they recognize the word at all, may have to think about its meaning and, in so doing, cease to pay attention to what is being said.

It is well for a speaker to build up as large a vocabulary as he can of simple one-, two-, and three-syllable words, for such are more readily grasped, and their exact meaning is generally clearer. It must not be forgotten, though, that in the use of words the speaker should adapt himself to the particular audience he has to address. If his audience is composed of well-educated persons he can naturally use a more complex technical language than if he is addressing a group with more limited education. However, even in the case of the educated audience, a speaker cannot expect to be followed with ease if he uses as literary a language as he might if he were writing for the same group. It is interesting to note that speakers who are also men of letters use a far simpler vocabulary in their addresses than they do in their essays. Wilson, for example, who had an unusually large writing vocabulary, used a much smaller and simpler speaking vocabulary.

Idioms.—It is well to use accepted idioms, groups of words with vivid connoted meaning, pithy expressions, the words of which so often suggest sensuous impressions. A few frequently used idioms are: "in clover," "fat of the land," "up in arms," "open the door to," "wash one's hands of," "drop in," "coast will be clear," "streak of luck," "settling down," "clear out," "take it off your hands," "live up to your neighbors," "settle a dispute," "stick to you," "through thick and thin."

The language of the writer is less apt to deal in the idiom of our tongue than is that of the speaker, for what the speaker needs is not a literary style, but a fund of everyday, matter-of-fact words and expressions. This by no means implies that he must descend to the commonplace. It does not mean that none of the beauty of our tongue may creep into what he says. After all, there can be a beauty in simplicity, there can be a poetry of expression which makes use of the simpler phrases. The student of this book will gain an understanding of what is meant by the "idiom of our language" if he will read many of our better modern plays. While it is not suggested that he descend to the triviality of much of the language, he can profitably borrow from its lively idiomatic style; for the speech of plays is conversation, not a formal literary speech, and is far closer to the phraseology which should be employed by the speaker than is that of the essay.

Avoid slang.—That the use of slang should be avoided is a commonly accepted standard of good English composition. Perhaps the strongest charge that can be brought against it is that it may not be readily understood. Expressions are still in the category of slang because they have not been accepted into the language, a fact which indicates that their use is not yet sufficiently general to be understood by all people. The user of slang runs the same risk as does the user of a word of recent foreign importation, and the speaker wants to be sure that his listeners know the meaning of every word he uses. Another charge against slang is that it is often inelegant, cheap in its connotation, often vulgar. If it has such characteristics, its use may cause many to react unfavorably toward the user.

It seems too pedantic to maintain that the speaker should never use slang. There are occasions when a limited amount of not-too-inelegant slang may be employed very effectively, for humor, sometimes for emphasis. The very incongruity of its use sometimes renders it effective. Where it is indulged in, though, the speaker must be care-

ful to see that the expressions will be understood by all his listeners. A person should not be under the necessity of using slang because of his inability to express himself in the accepted language; slang should be used sparingly only by people who know better. When a cultured speaker employs slang, he implies as a rule those quotation marks which he would undoubtedly use were he writing.

Avoid foreign words.—Words of recent foreign importation may be just sufficiently obscure in the minds of the listeners to render the meaning somewhat vague. It is not sufficient that the meaning of a word be known to an audience; that meaning must be *instantly* intelligible if they are to follow the thought with facility. Every person has a great many words in his reading vocabulary the meaning of which he understands if he thinks about them. The trouble is that, in listening, he has no time to search for obscure definitions. The listener cannot stop; he must keep abreast of the speaker. Such partially obscure foreign words should, on this ground, be avoided, and good English equivalents employed. For example, many a speaker will take pride in the use of the word "atelier" when he might just as well use "studio," or "boudoir" when "bedroom" would answer the purpose and be understood by everybody.

Avoid technical words.—In the same category as the foreign word of doubtful meaning is the obscure term which belongs to the science or practice of some profession. While such technical terms are generally thoroughly clear to the member of the profession, the layman can rarely be expected to understand. Such words as "conditioned reflex," "defense mechanism," "I.Q.," "rationalizing," "wish-fulfillment," may be clear to the psychologist; and the words "magnetic field," "step-down," "rheostat," "voltage," "ampere," to the electrician; "yardarm," "bowsprit," "forward hatch," "bight," to the sailor; "hypothetical syllogism," "*a posteriori* reasoning," "*a priori* reasoning," "linear inference," "empirical," "un-

distributed middle," "categorical syllogism," "sorites," to the logician; "torts," "consideration," "surrejoinder," "rejoinder," to the lawyer; "hem," "tuck," "baste," "fell," to the seamstress;—to the uninitiated they are apt to be merely meaningless. The lawyer or the engineer, or the member of any profession becomes so glib in the terms of his calling that he forgets that other people do not know his language. For this reason, if clearness is to be gained, it is most essential that one make the effort to explain all technical terms in language which will be understood by the layman.

Precision in the use of words.—Practically every one habitually uses a certain number of words which he believes have certain meanings but which in reality mean something quite different. The better educated he becomes, the more does he free himself of these misconceptions and use words according to their definitions. Using a word to mean one thing when it actually means another naturally causes ambiguity. Misuse easily renders a person ridiculous or causes him to appear ignorant. The greatest fault in using words wrongly is that the speaker will not be saying what he wants to say. As a guard against this failing, it is wise for him to cultivate the regular use of the dictionary, looking up there words of the meaning of which he is not sure. He should be observant of others in their usage and see if the meanings they give to words are the same as his own. As he reads, likewise, he should observe if the words on the printed page are given his interpretation. If not, he should refer to the dictionary to see who is in the right. When he comes to new words, he should avoid taking meanings for granted, but should make sure by finding out the correct definition. If he perseveres in such a system he should eventually come to a fairly precise usage.

Simple sentences.—Not only simple wording, but also simple sentence-construction is essential for clearness in speaking. A writer can use far longer, more complicated

sentences than a speaker. It is more difficult to follow the trend of thought through a long, complicated, spoken sentence than it is to trace such connection on the printed page. Short, simple sentences are the best for the speaker; they give vitality to what is said, and are more readily understood. The following are examples of the kind of sentences a speaker will do well to avoid:

The consideration of this made Mr. Hales of Eton say, that there was no subject of which any poet ever writ, but he would produce it much better done in Shakespeare; and however others are now generally preferred before him, yet the age wherein he lived, which had contemporaries with him, Fletcher and Jonson, never equaled them to him in their esteem: and in the last king's court, when Ben's reputation was at highest, Sir John Suckling, and with him the greater part of the courtiers, set our Shakespeare far above him.

—Dryden.

In science, which, being fixed and limited, admits of no other variety than such as arises from new methods of distribution, or new arts of illustration, the necessity of following the traces of our predecessors is indisputably evident; but there appears no reason why imagination should be subject to the same restraint.

—Dr. Johnson.

What would make such sentences undesirable in speaking is that, in the first place, they are too long; secondly, the piling-on of phrases and clauses makes them so complicated that it is only with difficulty that a reader with the page before him can follow through the thread of meaning. As an exercise in simple sentence-structure, let the student try to express these same ideas in clear, simple sentences.

The following example of the use of the short sentence by a speaker is taken from Lincoln's *The House Divided against Itself* speech:

How can he oppose the advance of slavery? He does not care anything about it. His avowed mission is impressing the "public

heart" to care nothing about it. A leading Douglas Democratic newspaper thinks Douglas's superior talent will be needed to resist the revival of the African slave-trade. Does Douglas believe an effort to revive that trade is approaching? He has not said so. Does he really think so? But if it is, how can he resist it? For years he has labored to prove it a sacred right of white men to take negro slaves into the new Territories. Can he possibly show that it is less a sacred right to buy them where they can be bought cheapest? And unquestionably they can be bought cheaper in Africa than in Virginia.

He has done all in his power to reduce the whole question of slavery to one of a mere right of property; and as such, how can he oppose the foreign slave-trade? How can he refuse that trade in that "property" shall be "perfectly free," unless he does it as a protection to the home production? And as the home producers will probably ask the protection, he will be wholly without a ground of opposition.

The following extract¹ from the speech, *Big Blunders*, by Thomas Dewitt Talmage illustrates an adept use of the short sentence:

Blunder the next: Excessive amusement. I say nothing against amusement. Persons of your temperament and mine could hardly live without it. I have noticed that a child who has no vivacity of spirit, in after life produces no fruitfulness of moral character. A tree that has no blossoms in the spring will have no apples in the fall. A good game at ball is great sport. The sky is clear. The ground is just right for fast running. The club put off their coats and put on their caps. The ball is round and hard and stuffed with ilimitable bounce. Get ready the bats and take your positions. Now, give us the ball. Too low. Don't strike. Too high. Don't strike. There it comes like lightning. Strike! Away it soars, higher, higher. Run! Another base. Faster, faster. Good! All around at one stroke. All hail to the man or the big boy who invented ball playing.

To grasp the possibilities of the short, pithy sentence the student will do well to study the entire speech from which the above was extracted. There are but two or three long

¹ James M. O'Neill, *Models of Speech Composition*, p. 833.

sentences in the whole lecture, and these are of simple construction.

Methods of Gaining Vividness.

Concreteness.—In speaking ideas must be phrased into words and sentences which stimulate images in the mind of the listener. Practically everything which is said must be stated in the language of the senses, because such language induces imagined experience. An abstract word or phrase offers little that stimulates an image in the mind; but what image, if any, the listener does form, must be supplied entirely by himself—a difficult and fatiguing process, which cannot, in most cases, be kept up very long without causing him to lose the thread of the speech. Images should be put directly into the mind of the listener by the speaker; and this he can do by talking of actual things, of concrete, specific objects, of men and things in action. For example, “honesty” as a term means little; illustrated by an incident from the life of a man, say Abraham Lincoln, it becomes understandable and persuasive. The abstract is subjective in character, belonging to reflection, to the study, not to the public lecture hall, the pulpit, the courtroom.

Word painting.—As a painter takes a scene from life and, using as materials canvas, brushes, and paints, puts it, in all its color, its proportion, its feeling, on his canvas so that others may see and experience what he has felt, so the speaker also paints, but in words, and his sketch must be no less vivid in its color, in its detail, than that of the artist. His canvas is the minds of his audience, his materials, words; and with these he must draw a picture, more, a series of pictures, distinct, colorful, vivid, moving. Suppose, for example, the speaker is interested in improving conditions for children, in establishing playgrounds. Now, the thing which, perhaps, has interested him in this problem is his own observations of the play-environment

and recreational facilities for children in the poorer sections of his city. He has visited streets where children were playing their games only upon the sidewalks or doorsteps; playing among melon-rinds and other garbage, being chased from doorstep to doorstep with nowhere else to play, emaciated, sallow, thin-legged little tots. He has been filled with pity and a desire to remedy the condition, and appears before assemblies of parent-teacher associations in better sections of the city to advocate the establishment of better playgrounds and recreation centers in poorer districts. In doing this, how will he impress his audience with the necessity of doing what he wants them to do? There is only one way, and that is to make them, through his words, visit the poorer sections, actually seeing the squalid conditions in which the children are playing.

To make possible such use of imagery the student of speaking must cultivate a large vocabulary of sensuous words, words with which he can paint pictures. Of great value are those which stimulate visual impressions, such as "jaundiced," "snub-nosed," "knockkneed," "red-eyed," "freckled-faced," "flashing," "glowing," "grimy," "sparkling." Of equal value are those suggesting movement, especially since they generally carry along visual as well as moving images; for example, "slide," "dash," "steal," "vault," "plunge," "surge." The word which suggests an image of sound is important; such words as "splash," "clatter," "crash," "splutter," "drone," are illustrations. Frequently words which suggest tactful impressions such as "cold," "icy," "hot," "smooth," "greasy," "slippery," "slimy," "rough," are a great aid in the picture painting.

The following extract from an address, *A Picture of War*, by Robert G. Ingersoll, is an illustration of the use of imagery by a speaker, in which may be found images of sight, sound, touch, and movement:

The past rises before me like a dream. Again we are in the great struggle for national life. We hear the sounds of prepara-

tion—the music of boisterous drums—the silver voices of heroic bugles. We see thousands of assemblages, and hear the appeals of orators; we see the pale cheeks of women and the flushed faces of men; and in those assemblages we see all the dead whose dust we have covered with flowers. We lose sight of them no more. We are with them when they enlist in the great army of freedom. We see them part with those they love. Some are walking for the last time in quiet woody places with the maidens they adore. We hear the whisperings and the sweet vows of eternal love as they lingeringly part forever. Others are bending over cradles, kissing babes that are asleep. Some are receiving the blessings of old men. Some are parting with mothers, who hold them and press them to their hearts again and again, and say nothing; and some are talking with wives, and endeavoring with brave words spoken in the old tones to drive from their hearts the awful fear. We see them part. We see the wife standing in the door with the babe in her arms—standing in the sunlight, sobbing; at the turn of the road a hand waves; she answers by holding high in her loving hands the child. He is gone, and forever.

We see them all as they march proudly away under the flaunting flags, keeping time to the wild, grand music of war—marching down the streets of the great cities, through the towns and across the prairies—down to the fields of glory, to do and to die for the eternal right.

In the following plea to a jury, *In Defense of His Son*, by one of the foremost writers of the last century, Victor Hugo, the language is, even in translation, a splendid example of word painting:

GENTLEMEN OF THE JURY:—If there is a culprit here, it is not my son—it is myself—it is I!—I, who for these last twenty-five years have opposed capital punishment—have contended for the inviolability of human life—have committed this crime, for which my son is now arraigned. Here I denounce myself, Mr. Advocate General! I have committed it under all aggravated circumstances—deliberately, repeatedly, tenaciously. Yes, this old and absurd *lex talionis*—this law of blood for blood—I have combated all my life—all my life, gentlemen of the jury! And, while I have breath, I will continue to combat it, by all my efforts as a writer, by all my words and all my votes as a legislator! I declare it before the crucifix; before that victim of the penalty of death, who sees and hears us; before that gibbet, to which, two thousand

years ago, for the eternal instruction of the generations, the human law nailed the Divine!

In all that my son has written on the subject of capital punishment—and for writing and publishing which he is now before you on trial—in all that he has written, he has merely proclaimed the sentiments with which, from his infancy, I have inspired him. Gentlemen jurors, the right to criticize a law, and to criticize it severely—especially a penal law—is placed beside the duty of amelioration, like a torch beside the work under the artisan's hand. This right of the journalist is as sacred, as necessary, as imprescriptible, as the right of the legislator.

What are the circumstances? A man, a convict, a sentenced wretch, is dragged, on a certain morning, to one of our public squares. There he finds the scaffold! He shudders, he struggles, he refuses to die. He is young yet—only twenty-nine. Ah! I know what you will say—"He is a murderer!" But hear me. Two officers seize him. His hands, his feet, are tied. He throws off the two officers. A frightful struggle ensues. His feet, bound as they are, become entangled in the ladder. He uses the scaffold against the scaffold! The struggle is prolonged. Horror seizes on the crowd. The officers—sweat and shame on their brows—pale, panting, terrified, despairing—despairing with I know not what horrible despair—shrinking under that public reprobation which ought to have visited the penalty, and spared the passive instrument, the executioner—the officers strive savagely. The victim clings to the scaffold and shrieks for pardon. His clothes are torn—his shoulders bloody—still he resists.

At length, after three-quarters of an hour of this monstrous effort, of this spectacle without a name, of this agony—agony for all, be it understood—agony for the assembled spectators as well as for the condemned man—after this age of anguish, gentlemen of the jury, they take back the poor wretch to his prison. The people breathe again. The people, naturally merciful, hope that the man will be spared. But no—the guillotine, though vanquished, remains standing. There it frowns all day in the midst of a sickened population. And at night, the officers, reinforced, drag forth the wretch again, so bound that he is but an inert weight—they drag him forth, haggard, bloody, weeping, pleading, howling for life—calling upon God, calling upon his father and mother—for like a very child had this man become in the prospect of death—they drag him forth to execution. He is hoisted on to the scaffold, and his head falls! And then through every conscience runs a shudder.

Specific words.—It may aid the reader to bear in mind that the specific word carries with it a more accurate, definite image than the general. “Sickness” is a general word; “measles,” specific, and certainly gives a more definite impression. Only a vague impression can come from the use of the word “tree”; but a tree is seen when we say “weeping willow.” It is better, therefore, generally to use a word which specifies a definite object than one suggesting a class.

Figures of speech.—Very vital images can be stimulated in the listeners’ minds through the use of figures of speech. Figures of speech draw contrasts, comparisons, analogies in a sensuous way. We ordinarily think of them as literary flourishes. They are, however, more fundamental than that, being very practicable tools for vivifying ideas. The speaker using them does not need to make what he is talking about sound like poetry, although the lofty expression of feeling and ideas in a great speech is often akin to poetry. An illustration of their practical use is from a speech of Sir John Lubbock, *The Hundred Best Books*, delivered before the Workingmen’s College, London. Note how he uses his figures to render more vivid a rather commonplace idea. Speaking of the selection of books, he says:

In any such selection much weight should, I think, be attached to the general verdict of mankind. There is a “struggle for existence” and a “survival of the fittest” among books, as well as among animals and plants. As Alonzo of Aragon said: “Age is a recommendation in four things—old wood to burn, old wine to drink, old friends to trust, and old books to read.”

In the closing paragraphs of Lincoln’s *Second Inaugural Address* practically every form of figure of speech is employed:

If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which having continued through His appointed time, He now wills

to remove, and that He gives to both North and South this terrible war as the woe due to those by whom the offense came, shall we discern there any departure from those divine attributes which the believers in a living God always ascribe to Him? Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, that the judgments of the Lord are true and righteous altogether.

With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and orphans, to do all which may achieve and cherish a just and a lasting peace among ourselves and with all nations.

Informal Language.

While a writer is expressed in his book through the ideas it contains, yet, in general, little of his actual personality is evident. Again, his public is more or less remote, spread as it may be over a decade, a century, or even more; and because of this lack of intimacy, the language of a book is generally fairly formal, the writer referring to himself as "we," or "the author," and to his audience as "the reader." Now the relation of speaker to listener is quite different. His audience is obvious, immediate; his personality is directly effective, inescapable. Since also the influence he has must, as has heretofore been explained, be immediate, and since that influence is, in part, due to his personal nature, character and physical attributes, the relationship must be more intimate and informal than with the essayist. The formal attitude renders the speaker generally less influential. There are rare occasions for a formal speech and a formal attitude; for example, in some memorial addresses and funeral orations, occasions the nature of which allows little intimate relationship between speaker

and listener. An informal, intimate relationship has the advantage of not allowing the audience merely to stand apart, but, through the manner of the speaker and his use of words, making it participate in the discussion. While such relationship is more than a matter merely of language, yet the proper use of informal, intimate wording of the speech is one of the biggest factors in it. A speaker should generally refer to himself as "I" and to his listeners as "you." In formal composition it is habitual to avoid, as much as possible, the intimate personal pronoun. In a speech it should be used wherever it is possible. The "you," "we," "us," "our," involve each individual listener in the discussion. Their use makes what is said directly related to him. It is well to bear in mind, though, that, like everything else in speaking, such intimate use of language must be guided by tact. A highly intellectual audience, for example, might take offense at the same degree of informality in language that you might employ in addressing a more general audience.

Use of questions.—One of the most useful means of making the audience participate in the discussion is the use of questions. Questions have their part, too, in establishing the relationship of intimacy and informality and in breaking down the ordinary barriers that might exist between speaker and audience. The common form of written exposition is that of assertion—assertion following assertion. Such a practice in speech-composition, however, is psychologically unsound. According to the psychologist Overstreet,² merely telling the audience things puts the speaker in a superior position. Besides this, it leaves the audience out, so far as any expression of ideas upon its part is concerned. When a question is asked, though, the position is reversed to that of audience superiority; for it gives the listeners the opportunity of expressing an opinion, even though it is not an oral opinion. They are stimulated to think more actively about the material of the discussion

² H. A. Overstreet, *Influencing Human Behavior*, W. W. Norton & Company, Inc., New York, p. 20.

for the reason that a question tends to make them take one stand or another, at times even forces them to come to an opinion. An audience likes to be considered in this way. They like to feel that their opinions are respected, that the speaker considers them, and they feel more friendly toward him because of the reversal of the expositor-speaker superiority attitude.

An unresponsive, cold, sometimes even hostile audience can be made alert and eager through the skillful asking of questions. In a university class the semester grades had been announced just prior to the meeting with the instructor. The grades had been very low, and the students at the opening of the hour were openly hostile and unresponsive. Since the teacher had a very important bit of instruction to give that day and wanted to get coöperation in applying the point of it, he had to change their attitude. He began with an item of instruction and then related a humorous, embarrassing experience of his own through the violation of the principle. Getting them to laugh at him placed them in the position of superiority and dulled the edge of their hostility. Furthermore, the unified laughter made a crowd of them, which was a further advantage to the instructor. He then asked their opinion about a number of points in relation to the instruction he was about to give them, and whether or not they had noted certain failures and the effect of such failures, thereby eliciting some oral comment, but, in general, only silent response. The result was that in five minutes the group was good-humored, and actively participating in the instruction, and continued so for the rest of the hour.

Questions may be of two kinds: those which the speaker answers himself, after having given the audience an opportunity to answer them silently, and those in which the answer is obvious and taken for granted. The first kind puts the speaker in the position of expressing what seems to the auditors to be their views, but is, in reality, the opinion he has led them to form; and it has the advantage

of gaining not only better audience-participation, but also their greater acceptance of his views, because of the part they seem to have had in drawing conclusions.

Rhetorical questions.—The second kind of question, the rhetorical, is by far more vital. It places an assertion in a question form and demands from the audience an emphatic agreement. Instead of the speaker saying that a certain thing is so, or that a certain thing ought to be done, by asking the audience a question he permits them to say that it is so, or that it should be done. In this way the strong assertion or the vital decision seems to come from them rather than from him. It is well for him to use this device as often as he profitably can in places where he desires greatest emphasis.

A good example of the use of questions in general will be found in the extract from Lincoln's *The House Divided against Itself* speech, quoted earlier in the chapter, and one of the rhetorical, at the end of the second paragraph of Franklin's speech in the chapter on *Getting Rid of Vocal Monotony*.

Summary.

Since the expression of our thoughts in public speaking is so largely dependent upon our appropriate use of words, we shall do well to develop versatility in verbal expression, to cultivate the use of a simple wording and a simple sentence-structure that will make all we say easily understandable, to acquire a vivid language that will bring sensuous impressions to the minds of those we address, to make it a habit to use words that will be a precise expression of our meaning, to learn to phrase important thoughts in figurative language, and to cultivate the habit of directness through the use of personal pronouns and questions.

PART FIVE

CHAPTER XVI

GAINING AND HOLDING INTEREST

WHEN we chose the speech-subject, we made certain that the thing we are to talk about could be related definitely to the people we are to address. This gave us a basic connection with their interests. In our introduction, to insure initial attention, we made a very definite effort to associate what we have to say with those interests; but holding attention throughout the entire course of the speech will demand far more of us than this. It is not enough that the subject be bound up with the interests of our audience, but we must repeatedly bring that relationship to their attention. It is not enough that we capture their attention in the beginning only, but that we capture it and hold it, or get a new grip on it when we are about to lose it. The longer the speech, the harder it is to maintain attention, and the greater therefore will be the demand upon us to bring in those elements of interest that will assure our keeping the listeners' attention upon what we are saying.

While some phases of the problem of creating interest have at various times been discussed incidentally in various chapters of the book, it is the purpose of the present discussion to treat more fully those basic, essential principles of interest that will aid the student in getting and in keeping the attention of those he addresses.

The Indifferent Attitude.

A student-speaker who failed woefully in addressing her fellow-classmates, when told that she had not held their attention, said that she had not planned to, that she didn't

care anything about that; that as far as she was concerned her listeners could take it or leave it, as they chose; that if there were members of the audience for whom she had a message they would pay attention and get what she had to say; and that she was not concerned with the rest. Obviously, no one with this attitude toward his subject or his audience can hope to be a successful speaker. On the surface it might appear that such an attitude, held unfortunately by too many purely academic speakers and others not trained to adapt themselves to audiences, arises out of pure egotism. This is probably, however, not always the case, but it is in all likelihood more often rationalization or self-justification for poor equipment, for lack of ability to do all that successful public speaking requires, or, perhaps, ignorance of the requirements of the situation. A speech put forth in such a "take it or leave it" manner is like the wholesome but unsavory hygienic dish that nobody will eat. Good health, if dependent upon such dishes, is generally felt to be bought at too dear a price; and so it is with the speech. The wholesome dish must be made savory also if it is to be eaten and assimilated, and the person who will not take the trouble to learn to make interesting what he has to say, will do well not to attempt to speak in public. At least he should avoid deluding himself into the belief that, if his audience does not seem to understand him or pay attention to him, they are not intelligent enough to grasp his lofty thoughts or interested enough in the finer things of life to attend to his utterances. Let him face the fact that the fault is his, not his audience's. His job as speaker is to keep their attention and to make them understand, and unless he takes them as they are and does this, the failure is his, not theirs.

Conflicting Demands for Attention.

The first thing the speaker needs to bear in mind is that while he is trying to keep his listeners thinking about

what he says he has a host of adversaries who are trying to defeat him in this end. Other demands for attention are constantly bombarding the minds of his auditors; there are apt to be disturbing noises, agreeable or peculiar persons to look at. Then again, the listener's own hobbies, his troubles, the slight visited upon him by an acquaintance, the plan of the business project for the ensuing day, the pleasure of an anticipated recreation, the pleasant or unpleasant memories of a past event, all will take the slightest excuse to come crowding into his mind. Now, to pay attention to them demands little or no effort, and as soon as the mind becomes too fatigued or bored by what the speaker is saying, it readily surrenders to them and refuses to give his ideas a place; and until he can by some means or other again supplant these opponents, further speaking is rather futile. His effort should be, then, to make what he has to say so interesting that his adversaries get no foothold.

Involuntary Attention Necessary.

The second thing the speaker should impress upon his mind is that he can not expect an audience to pay attention to what he says if they have to force that attention. The power of voluntary concentration of most persons is limited, and the mind can not, without great fatigue, forcibly be made to attend to an idea very long. This kind of voluntary attention might be well illustrated by the effort at concentration of the college student during the period of a dull lecture. With examinations staring him in the face he knows that he is obliged to pay attention, and he forces himself to do so; however, generally, with a certain amount of resentment, irritability, and fatigue. After such an ordeal, even though he has made an effort to learn, he will generally find that he has assimilated far less than from another instructor's lecture which has been made so interesting that he did not have to think of paying attention at all.

We pay attention to the interesting lecture primarily because we can not avoid listening any more than we can fail to be interested in a loud crash or a piercing shriek, or a fight. Such attention, given without strain, without effort, is the kind the speaker should aim to get and to get again and again, weaving into his composition such elements as will make it difficult for people not to listen, causing them, rather, to be eager to hear what is to be said next.

General Principles of Gaining and Holding Interest.

While the speaker cannot be expected to furnish his audience with spectacular stimuli in order to gain interest and hold it, he can, by making use of the principles discussed in the following pages, accomplish the same end.

Unifying the Audience.

The members of an audience come into the auditorium as individuals. Once the speaker begins, it is to his disadvantage to have them continue entirely as individuals. He will get more interest from them if he can form them into a group, so that they think more as a group than as individuals. An audience which remains more or less a collection of individuals is less apt to "warm up" to the speaker than one which becomes a single entity, for the individual tends to be more formal, less emotional, less pleasant, more critical, less easily swayed. The actor in the theatre finds an *individual* audience harder to play to; the speaker on the platform will generally find it harder to address.

Ways of consolidating an audience.—Of the various means of unifying an audience (other than the fundamental method of appeal to common interest) the principal one is to get them all to do something in common; that is, if the speaker can get them all to laugh, or to applaud,

or if he can ask them to do something in unison, such as rising or holding up their hands, they will feel, as a consequence, something in common with the other members of the group. In making this attempt at consolidation, the speaker must naturally be tactful, or else he will merely antagonize. For example, his humor must be appropriate, the bid for applause must not be based upon anything cheap, and the reason for getting people to rise or to hold up their hands or to do anything else in a bodily way—a procedure usually not feasible—must be sufficient.

It is very difficult to get a group-spirit in an audience when its members are scattered about the auditorium with vacant seats between most of them. The same difficulty arises if the speaker has a wide gap between him and his audience; that is, four or five or a half-dozen or more empty seats between him and the first auditors. He may overcome this difficulty by getting the listeners to move down in front and close together. If he makes the request in a friendly way, he can unify them in feeling by getting them closer together physically.

Appeal to Audience-Wants.

The most vital and fundamental means of getting hold of people's minds and getting them to continue to listen is by relating what is said to what concerns them—the problems of life that are vital to them, their wishes, their felt needs. All of us are actuated by certain basic, fundamental, human wants and practically all our interests are conditioned to one extent or another by these wants, which may not even be recognized by us but which are, nevertheless, insistent. To touch upon these wants, to arouse them in the listeners by showing that what the speaker discusses is related definitely to what affects them and the things they want to do in life, is almost the surest of all means of getting attention.

All of us desire in varying degrees to insure ourselves

against pain, hunger, cold, discomfort, privation, dependency, and failure. Likewise, we desire leisure and the opportunity to enjoy that leisure through play, travel, or art. We have the need for the companionship, understanding, and sympathy of our fellows; we desire their admiration and approval. Then, too, we have desires that belong more to the aspiring side of our lives—the desire for self-improvement, for better education, for the acquirement of finer character, for religious or philosophic solace, peace of mind, contentment, happiness. We have too, generally, though at times somewhat hidden, the desire to see others dealt with fairly, to deal with others fairly ourselves; to some extent we desire to see other people comfortable and happy, particularly those for whom we have affection. It is largely by showing us that the subject he is discussing will in some way aid us to realize one or more of these desires, that the speaker will grasp and hold our attention.

Advertisements as appeals to wants.—Notice the advertisements in magazines, subways, street cars, and observe how in every instance that an advertisement gets your attention, it is through an appeal to a fundamental want in you. The banker gets people interested in a bank account by appealing to them to protect themselves for the future; the insurance agent interests them in his endowment policy through the same appeal and in his life policy upon the appeal to provide an income for loved ones after death. “Join the Navy and see the world,” an advertisement with which we are all familiar, is based upon the desire for travel, common perhaps to all people. The correspondence-school magazine advertisement appeals through the desire to gain a better position, and to be better educated. Newspapers interest us in flood-relief funds, Hundred-Neediest-Cases funds, hospital funds, the Red Cross, through our inherent desire to do something for people who suffer. A glance at some of the well-known advertising slogans reveals the basis of their appeal: “Four out of five,” “Not a cough in a carload,” “Relieves pain,” “Chases dirt,”

"Could you too use more money?" "To be beautiful is to be loved," "The skin you love to touch."

"Movies" appealing to wants.—To show how industries, other than advertising, that depend upon public approval gain attention by the appeal through audience-wants, let us compare the travel moving picture of to-day with that of some ten years ago. Ten years or further back, a picture would be given a title, *The Philippine Islands*, let us say, and then scenes would be thrown on the screen. The result was that people were bored; they wanted movement, action, life, and found little of appeal in the pictures. To-day a travel-picture will begin with a title something like this: "At last we were about to take the long-desired trip to California." What does this title do? It relates the picture to the desire of practically all members of the audience to travel to California and, consequently, they are eager to see more. "We got off our horses and cooked our camp supper in the shadow of El Capitan"; and the picture shows this, in addition to the scenery. Again the spectators are brought into the picture by having them do vicariously, through actions of those represented in the picture, what they have wanted to do for a long time. Other elements of interest to be discussed later are also brought in—those of movement, of suspense, and so on and on. Through scene after scene the audience is related by such titles as "We moved among the giant redwoods." It is interesting to observe that scenes which formerly were scorned are now accepted with interest and approval, merely because of the application of a little of the psychology which has to do with human interests.

Relation to Audience-Experience.

While, generally speaking, the basic wants are similar in all people, the way they express themselves in the individual is conditioned by his experience in life, his family, his environment, his education, his vocation, and so forth.

Consider first the farmer, whose semi-isolation has made him an individualist, whose lack of experience with society has made him conservative and somewhat intolerant, whose education is generally limited to a little schooling and hard work on the farm, whose duties have excluded from his avocations golf, tennis, poker, and the popular sport of flaunting prohibition. His interests have to do largely with crops, animals, implements, his family, church, and those politics which have bearing upon farming conditions. If he has had the advantage of going away to school or college, his interests will, of course, be broader.

Take, on the other hand, the city industrial worker. No two classes could be less alike. The latter is thrown constantly with his fellows in his work, and lives in congested districts. The possibility of being out of work is always staring him in the face; since he is not able to raise what he eats, one of his foremost problems, unlike that of the farmer, is that of keeping his family constantly fed. He belongs to the wage-earning, laboring class. The farmer is, in a small way, a capitalist, with problems not of housing or food or wages or being out of a job, but, like those of the larger capitalist, of returns on investments—crops, in his case—payments of interest, paying off mortgages, and paying installments on equipment. Because he seems to have less to lose, the laborer tends more to radicalism, while the farmer is chary about any movement which tends to change the existing order of things. The manner in which the farmers in recent years have twice disappointed radical political movements is an evidence of this. Of all classes, the farmer probably clings longest to the old-fashioned religious doctrines, while the industrial worker is among the first, commonly, to put all organized religion aside. From a social, economic, political, and religious basis, we see, the experience of these two classes differs, as do their viewpoints and interests. For a speaker, therefore, to approach practically any problem within these fields similarly for both classes would presage failure with

one or both of them. Similarly, a large part of the outlook of the average business man will vary radically from that of either of these two classes. The professional man's will be in some ways different from all these; and so it goes with all the different groups of society.

It is, therefore, essential that the one planning a speech adapt himself not only to the inherent wants of the members of his audience, but that he make what he has to say vital to them through relating it to their experience in life. Throughout his entire development in the use of illustrations, stories, examples, language, arguments, he must constantly have in mind the life-education of his audience, its schooling, its vocational, environmental, and recreational education.

Interests conditioned by prejudices.—A person must always, in seeking to determine what is vital to an audience, consider its prejudices, as well as the experience out of which they arise. Experience is what most persons accept as truth; to some extent at least, all are guided by the results of it. They accept or reject in accordance with it; their prejudices are based upon it; they are members of one or another religious denomination because of the influence of their parents, the communities in which they live, or both. Education, change of environment, or new experience may cause them to give up that denomination and accept a new one. Their social, political, and economic prejudices have their foundations in about the same thing as the religious. One reared in an environment of poverty and privation cannot be expected to have a very great love for those who have always had plenty. The laborer generally feels that the capitalist is his enemy, and the capitalist is apt to feel the same about him. Those in the upper social strata are apt to look upon the "great unwashed" and unlearned as an order of beings inferior to themselves, capable of none of the finer sentiments and feelings. All such prejudices the speaker must bear in mind; and if he adapts himself and his material accordingly, the chances

are that he will constantly maintain the interest of his auditors.

Interest Conducive to Success.

To sum up, then, people will give attention to what concerns themselves or their interests. If, therefore, the speaker ignores this fact and does not make the effort to adapt what he has to say to their wants and experience, he cannot expect to hold them. The person who is going to do really influential speaking is the one who has understanding of human nature, has a capacity for appreciating the experience of others, who can sympathize with the aspirations, desires, feelings, and struggles of the people he is to address. Such a person is felt by an audience to be one of them. He is accepted because they feel in him one who understands them, their problems, their hopes, and for the same reason they are interested in and pay attention to his message.

Variety in thought and presentation.—But it must be remembered that nothing continues to induce this attention very long unless there is change. As soon as the original stimulus begins to wear upon us, or as soon as our curiosity is satisfied, we turn our attention to something else. Variety, change of stimulus, is therefore necessary to continuous attention. Even in games, conflicts, or incidents involving big physical movements—which perhaps most easily hold attention—unless there is a great deal of variety in the movements, interest wanes. The popular football team is that which has a varied repertoire of “plays.” The popular prize fighter is not generally the biggest brute, but the man who couples with strength mastery of the art of boxing. The fight enthusiast, while he generally may not know it, wants to see a variety of things in a fight. Even a constant repetition of the most vital punches, let us say right and left swings to the jaw, carried on too long without any change becomes dull. The fan would like to see the procedure mixed up with a few clinches or upper-

cuts; while he enjoys seeing a fighter knocked down, yet he is sure to get bored if the man is knocked down, gets up, is knocked down again, gets up again. If the process is continued, he calls for the man doing the knocking down to knock out, and if he doesn't, or unless the opponent rallies and comes back and knocks the hitherto successful one down, he will call it a poor fight.

The most pleasant things in life, those which we enjoy to the utmost, if repeated without change, eventually become monotonous. A constant diet of the same kind of literature, music, the other arts, or of the same kind of persons or of food generally becomes boring. On the platform, a speaker with very pleasing characteristics and with a beautiful voice may become dull unless there is variety in his movements and in the use of his voice. Constant repetition of the same thing, no matter how good it may be, brings eventually, if unrelieved, a sense of completeness, even of satiation, which is fatal to continued interest. Only variety can offset this feeling of completeness; hence the speaker should in every way possible try to bring in a variety of stimuli through his wording, through his composition, through his illustrations, through his own manner, through his use of voice and movement.

Specific Devices for Gaining Interest.

Besides the general considerations just discussed, or as a part of them, there are certain technical means by which a speaker can capture or hold attention, or recapture it when it is escaping him.

Novelty.—One of these means is generally spoken of as the element of the novel. Just as practically nobody will be interested in anything which is entirely old, so will they not in anything entirely new. For example, what college student would be interested in hearing another describe an ordinary college textbook? A textbook is so familiar to us that it is merely "old stuff." However,

we might be very much interested in the description of a textbook used by a twelfth-century student in one of the ancient universities of Europe. That, you see, has the new in addition to the old. What person to-day would be interested in the description of the ordinary gasoline filling-station? A filling-station for aëroplanes, however, might be a subject that would capture the attention of every one. So too, the apparently all new must have its background of the old. For example, the city worker is so far removed from the life of the farmer that he is apt to have little or no interest in the problems of the farmer, unless it can be shown to him that those problems are related to his food supply and to the prices which he must pay for the commodities of life. The rule to be followed, then, is to see that the material used is in some way related to something that is already known and understood, yet bears some new information or throws some new light upon an old subject or an old interest. It will be seen that this also is a matter of relation to experience.

Imagery.—Very often the reason that audiences do not pay attention is because they are subjected to too much explanation. The speaker will fire one statement after another at them, perhaps well explained, but with too little that appeals to the senses, or stimulates images in the mind.

People are always more interested in personages than they are in persons. They are always more interested in persons than they are in theories. An illustration of this is the wide sale of magazines which discuss little more than the private life and the commonplace doings of moving-picture celebrities. What President Hoover has for his breakfast is of far greater interest to the public than the discovery of a new star or the meeting of an academy of men of letters.

It is not without design that a great number of newspapers, particularly those which appeal to the mass of uneducated people, have substituted, as much as possible,

pictures in place of explanation, and have thereby placed (perhaps wrongly) newspapers in the hands of millions who may never have read papers regularly before. In listening it requires very little effort to understand what is said if the ideas are given in pictures so that the listeners can, in their imagination, see and feel what it is all about. The more the speaker can place his listeners in an imagined situation to which they must react, the more can he depend upon them for interest. A fuller treatment of this subject may be found in other chapters.

Suspense.—Another device for getting and holding attention is that of having the audience look forward to a situation which is not entirely revealed, which promises, when revealed, something vastly interesting. Such suspense may be dramatic, the suspense of the movie-thriller, the suspense of the detective story. When the speaker uses this, he gets the audience to pay attention because they anticipate that their attention will be rewarded by some novel turn of events. The psychologist Overstreet¹ speaks of this as the matter of getting an audience in pursuit of an idea. He calls it the "chase technique." The chief element of suspense is unpredictability. Something is revealed, yet not all, and the speaker holds interest because he keeps people guessing. Where the device is used, the speaker must be careful not to disappoint his listeners, but to satisfy the curiosity which he has aroused.

Conflict.—In varying degrees everybody loves a fight. Conflict is the basis of practically all drama and of much fiction. Its nature is struggle, struggle of opposing persons, struggle of opposing forces, of a man against his own desires, the struggle of political parties, of opposing nations. There is probably nothing which interests people more than a struggle, even if it is only a clash of viewpoints. They are interested not only in the outcome but in the struggle itself. If, therefore, the speaker can bring into his discussion persons or forces in conflict one with

¹ H. A. Overstreet, *Influencing Human Behavior*, p. 13.

another, he is likely to maintain the interest of his audience. The problem of labor might be discussed without much emphasis being placed upon the conflict between capital and labor. However, the speaker who would omit from his discussion the element of struggle which he might bring in would certainly be depriving himself of a potent means of holding his listeners.

Humor.—Real humor generally arises out of the situations of human life and character, real or imagined, and has its basis in incongruity, in the exaggeration of the incongruous. Although any speaker may jeopardize the effectiveness of his discourse by its overuse, or inappropriateness, it is nevertheless one of the most telling instruments the speaker possesses for capturing and recapturing attention. There is practically nothing which freshens up an audience and catches attention anew like the humorous anecdote or a little humorous twist to what is being said. The writer has seen audiences whose attention had begun to lag straighten up again and again in their seats as a speaker, by some witticism or humorous illustration, would relieve them for a moment from the strain of focusing upon serious material. Its use always demands tact, discretion. Too much humor would remove a speech from the category of the serious to that of mere entertainment. For this to happen means, of course, that the speaker would not accomplish the purpose of his speech. It is, however, as great a weakness for any speaker to be devoid of all sense of humor or to avoid the use of humor because he feels that it will cheapen him or detract from the seriousness of purpose. A little humor shows not that the speaker is superficial or trivial, but rather that he has perspective, that he does not have his whole attitude towards life distorted by even the most serious of life's problems; and such a sense of values appeals to an audience.

Anecdote.—We are all well acquainted with the use of the anecdote in speaking—too often with its misuse. To

use stories trivially or as a substitute for serious discussion may defeat the speaker's end; but to use them skillfully may again and again save him from failure. We might say almost nothing gains such universal attention as the story.

Questions.—Anything which makes the audience participate in the discussion will be useful in holding attention. To offset the soporific effect of merely telling people things, questions can be used to advantage, because a question demands an answer, and the framing of the answer centers active attention upon the discussion. This use is discussed more fully in another chapter.

Animation.—Last but not least, it should not be forgotten that vitality in the speaker, expressed muscularly as he speaks, is one of the means of keeping an audience awake and of keeping interest centered upon what he is saying. His continuous muscular change gets the attention of the eye. If he is listless, he is most apt to lose even that; but if animated, the audience never becomes visually altogether adjusted to the situation; they must adjust and readjust, or attend and reattend.

Things to Avoid.

If we want to be sure that our audience will escape monotony and boredom, we should do well to eliminate the following and substitute for them one or more of the constructive methods of gaining attention:

1. Abstractness of treatment in the composition,
2. Merely telling people things,
3. Bodily lassitude,
4. Vocal monotony,
5. Unpleasant personal qualities: gloom, unfriendliness, bad tensions.

CHAPTER XVII

THE SPEECH FOR ACTION, I

GENERAL CONSIDERATIONS

Controversy over Appeals to Emotion.

It is amusing to notice how some of our "intellectuals" never miss an opportunity to make acid statements about speaking and speakers. Where such attacks are a reaction against some of the emotional gush and highly ornamental "oratory" that pass for speaking, the public-speaking teacher is in hearty sympathy with the critic and feels that there ought to be some law to protect the public against certain types of speaking. Where, however, the assault is based only upon the ground that speakers appeal to emotions and that appeal to emotion is base, the authority on public speaking must take issue. These critics would have the world appealed to only through the intellect. While such a vision might be all right in the ideal, it is not so in the practical world of men, for people are not fundamentally constituted to be appealed to only through the reason; and for one to take such a stand shows a lack of understanding of basic human psychology. It is true that people are often influenced by charlatans and demagogues, masters of the art of persuasion, to their own detriment. So are people imposed upon by medical and legal quacks. To condemn, wholesale, medicine or law on the basis of their misuse is manifestly unfair; and to condemn the persuasive aspect of speaking because also frequently misused, is to condemn one of the most vital methods by which people can be materially influenced for their own and for the social good.

Reasoning and feeling one process.—Psychologists tell us that you cannot separate reasoning from feeling, that people are not actuated primarily by reason, coldly, dispassionately, that the fundamental basis for action is emotional, that, rather than acting because a proposal is reasonable, we act to satisfy some conscious or unconscious belief or wish which is essentially emotional. Reason by itself is, with the greater bulk of humanity, entirely impotent. Desire is the motivating force of life, and it is largely through playing upon desires already existent, or through stimulating potential desires, that conduct can be influenced. Social philosophers and psychologists tell us that social and individual progress is due not so much to moral judgments as to moral emotion.

Prerequisite to Persuasive Speaking.

To influence people so vitally that they will act upon a speaker's proposal is the most difficult task of all speaking. To a large extent habitual modes of conduct dominate people and they are not easily inclined to be moved out of the inertia of the ordinary routine. The task of getting them to act is largely a psychological one demanding of the speaker knowledge of people, of the psychological bases of their behavior, and of the methods by which such behavior can be controlled and directed through speech. In order to make the humblest beginnings in the art of influencing conduct, which is after all a lifetime job, one must first have learned the "finger exercises" of speaking. Knowledge of how to win the favorable acceptance of an audience and some ability to do this must have been acquired. Fair ability in vivid narration, in interesting exposition, in clear and logical arguments must have been developed. Knowledge of the principles of interest and a real ability to interest people must have been acquired. When the speaker has these, and only then, is he equipped to try to get people to act. As all roads lead

to Rome, so does all training in speaking lead to this culminating art of the speaker.

When People Will Act.

Frequently persons who address audiences will naïvely take it for granted that, in order to get people to act on their proposals, they have only to tell them to do the thing. This rarely works, except when an audience has implicit confidence in a speaker; for people are not constituted that way. Under what circumstances then, it might be asked, do we act upon a proposal? In answer it might be said that we act only when the proposed course of action is so desirable that the suggestion of action continues to occupy attention, comes up into attention again and again. This is a generally accepted psychological principle. The reason that we act when an idea involving action occupies our attention is that, while it holds attention, it crowds out incongruous or opposing images. For example, suppose we go to a department store and see a very desirable pair of gloves marked down in price. We look at them, admire them, and want them, yet the price seems to be more than we can afford, so we don't take them. As we go home we continue thinking about the gloves, we put on our old ones again thinking about them, and the desire for them grows. We think about the desirable aspect so much that we forget entirely about the price, and the next day we go back to get them. The same is true with a book, a suit of clothes, a coat. Though there may be inhibitory ideas that for a time prevent purchase, if we continue thinking about the article, eventually, our means permitting, we forget all about price. The principles of follow-up salesmanship in marketing work upon this basis, the salesman not permitting the customer to forget his article, nor permitting the desire for it to be dissipated.

Attention related to strong emotions.—If an idea involving action is going to bob up again and again, it must

be associated in some way with a strong emotion, not always with a desire to perform the act. An example of this might be taken from the position of many young men of military age at the time of the late war. The idea of enlistment was placed continuously before them, and associated with the idea was what might be called "turbulence of feeling," indecision, conflict of duties to one's family, one's country. Fears of being killed or wounded or facing hardship not being sufficiently inhibitory, this turbulence of feeling together with the haunting suggestion of enlistment was sufficient to cause an eventual precipitated action. There followed an almost headlong enlisting, often as the easiest way out, joining the army to have peace of mind if nothing else, for peace of mind was little possible otherwise.

Immediate or delayed action.—This being true of attention, the question may be asked how great an interim of time can elapse and the speaker yet be assured that action will result. He can be most assured if his proposal calls for immediate action. In general, the longer the interim between the speech and the time of performance, the greater is the probability of no result. The desires aroused at the time of the speech are apt generally to be displaced by other demands for attention and by other desires. If the action must be delayed the probability of performance will depend upon the degree of vividness with which the speaker can implant the idea of action in his listeners' minds, so that it will keep insinuating itself into the foreground of attention. When we can realize fully what it means to do this, we shall understand how truly difficult is the job of persuading people. How much of the ordinary speech we listened to last week, or the day before yesterday, do we remember, how much of it haunts us? The sermon of two Sundays ago, or last Sunday—do we recall what it asked us to do? If we do, and if we are doing what was asked or intend doing it, then the speaker was really persuasive; but generally that is not the case, and

the day after a talk the whole subject has been forgotten.

The speaker who would get people to act can no more have them forget what he wants them to do than can the producer of a toothpaste have people forget the name of his brand. When we consider how much the average person is appealed to by bids (external and internal) for his attention, we can understand how vital anything must be which is going to win out in this conflict. The speaker's idea of action to be performed *must win out*; it must be haunting, no less; otherwise there will be no action. The advertiser, in trying to motivate people to act on his advertisements in newspapers, in street cars, in busses, in magazines keeps bringing back and back into their attention the name and desirability of his product. He haunts them with it.

General Elements of Persuasion.

Gaining such attention depends upon a balance of three persuasive elements, not mutually exclusive, but for the purpose of analysis to be discussed separately. All of these must be present in one or another degree if the listener is to be actuated. He himself may come to the place of meeting already influenced by one or more of them; but, stimulated in him either by circumstances preceding the meeting or by the speaker, they must be present if he is to be influenced. These general elements are an appeal to the reason, an appeal to the emotion, an appeal to the imagination. Through the rational the speaker satisfies the mind or justifies the act; through the emotional he provides the incentive; and through the imaginative, the material for the stimulation of emotion and for the making of the rational acceptable and convincing.

The Rational Aspect of Persuasion.

Satisfying the reason.—In general the mind must be satisfied before people will be moved to act. The more

logical, the better educated the audience, the more must this satisfaction come through logical means. The person of trained mind knows that it is dangerous to be precipitated headlong into action by desire or emotion. Experience has taught him that he is apt to regret impulsive action and so he desires to safeguard himself to some extent from his own as well as from the speaker's feelings. It is for this reason that persons of trained minds are, as a class, distrustful of purely emotional appeals; but even they, after the reason is satisfied, have no opposition to stimulation by emotion. They have no objection to feeling things, as long as they are sure they can trust that feeling.

Removing inhibitory ideas.—In this process of satisfying the reason the speaker should employ the principles of argument discussed in the chapter *Methods of Development, II.* In addition, he must bear in mind that the process of convincing generally involves not only the building-up of a logical, constructive case, but also the removal of opposing beliefs or tendencies to action. To conceal facts refutatory in character would, when discovered—if the proposed action is of necessity delayed—undermine his proposition. He must, on the contrary, take into consideration these very opposing facts and do away with them, rendering arguments in regard to them impotent, then and thereafter. If he has come to conclusions thoroughly and honestly, he should be able to do this convincingly and with ease.

Not only must he prepare for arguments that might arise to refute him after the meeting is closed, but he must, while he has his audience before him, remove from their minds by argument and refutation opposing beliefs and opposing action-tendencies. In this he will be aided by the appeal to the emotions (to be later discussed), very often by pitting a fundamentally stronger yet not so insistent want against a more trivial yet dominating one. At the same time he must exercise care not to stimulate op-

posing ideas which do not already exist or are not apt to arise. This is again a place where audience-judgment and thorough tact must be employed.

Argument sometimes unnecessary.—Not all audiences need to be convinced. There are occasions when an audience assembles already in favor of a certain proposal. One may be reasonably convinced that a certain candidate for mayor is the better, yet not feel sufficiently concerned about it to vote. A student may be convinced that, in the abstract, it is a good thing to study, yet not feel sufficiently concerned about doing it himself. The wise speaker seeks to understand what the attitude of his audience is and then takes them where they are and works with them from that point. If they come with the necessary ingredient of belief, one of the three elements of the persuasive process, it would be a pure waste of time to use argument. This situation will be discussed more fully under *The favorable audience* in the following chapter.

The Emotional Aspect of Persuasion.

What a speaker, in attempting to persuade a student to study harder, would need to do would be to stir him up, to remove the idea of the value of study from the abstract to the concrete, to apply it directly to the student himself. Doing this involves the two other persuasive ingredients, stimulating through the imagination and through the emotion. The present discussion will be confined to the emotional aspect, though it is difficult, since they are not mutually exclusive, to separate them; and perhaps the only value in so doing is for the purpose of analysis essential to the development of a technic. As conviction, if action is to follow, must be part of the auditor's reaction, so emotion in one form or another must be present. Regarding this the psychologist Overstreet says: "The secret of it all . . . is that a person is led to *do* what he overwhelmingly *feels*. Practice in getting people to feel themselves

in situations is therefore the surest road to persuasiveness.”¹

One might say that the whole basis of persuasiveness rests on the old axiom that you can lead a horse to water, but you can’t make him drink. As a whole, people believe the way they want to believe, and act the way they want to act, unless some form of social compulsion affects their conduct, and the only way you can get them to believe or act otherwise is to get them to want to do so. The harangings and “you must” of some people, speakers included, might be likened to a futile effort to force the horse’s mouth into the trough by sitting on his head. It is wonderful what can be done with a horse or other animals through the use of a lump of sugar, and human beings are not essentially different. If they are going to do anything, compulsory obligations aside, it must be essentially because they will like to do it. A good bit, then, of what the persuader must do is to relate the new thing that he wants his audience to do with something that they themselves already want to do or else, through inherent action-tendencies which belong to all persons, stimulate a desire to do the act. That is, if there is no apparent relation between the proposed act and what they want to do, or if the two are in opposition, he must go deeper into their inherent needs and wishes and find a stronger, perhaps better-related, less insistent want that he can enhance and make supplant either inertia or an opposing tendency. It must never be forgotten that, if action is to result, it will be upon the basis of an attempt to gratify a wish, base, commonplace, or noble.

Appealing to action-motives.—Though a dynamic firing of the emotions, such as denunciation, may occasionally be effective, by far more useful is the quieter, more subtle appeal to action-tendencies, to felt wants present in one degree or another in all persons. These “wants,” it was said in the chapter on *Gaining and Holding Interest*, are

¹ H. A. Overstreet, *Influencing Human Behavior*, p. 70.

in some aspects ignoble, coarse, entirely self-concerned, in others refined, sublimated, ennobled. The category of these "wants" or "impelling motives" as enumerated by Phillips² seems to be the most generally useful. They are: self-preservation, property, power, reputation, affections, sentiments, tastes.

Self-preservation.—The fear of death is strong in almost all people, and akin to it is the fear of pain, suffering, privation, hardship, discomfort. Therefore, anything which makes an appeal to us to prolong life, to free us from pain, suffering, privation, hardship, discomfort, is apt to be very often quite influential. We have only to look about us at various advertisements to see how much this motivation is used in suggesting remedies for troubles of all kinds and conditions from cancer to falling hair. Show an audience that the performance of a certain act will benefit them in one of these ways mentioned above, and, unless some other want is temporarily stronger in them than the one appealed to, the chances are very favorable for their being impelled to act. The old-fashioned religious appeal for good behavior on the basis of suffering hereafter had its essence in this human "want."

Property.—The acquisitive tendency is strong in all of us—more so, of course, in some than in others—whether we recognize it or not. This want is that of possessing things, property, wealth, particularly things of value. A person may want such things more for other reasons than for their own sake, because they will give him more leisure, opportunity to travel, or for the protection of his family, in which case this tendency is colored by other incentives. Extreme acquisitiveness is that found in the miser, who is desirous of possessions for their own sake. The miser will undergo privation, discomfort, even hardship to increase his possessions; so, you see, they bring him none of the things for which many people primarily desire wealth. Since this desire is felt in some degree by all persons, if

² Arthur Edward Phillips, *Effective Speaking*, p. 48.

an audience is convinced that material gain will result from a certain course of action, it is likely to respond favorably. However, the acquisitive tendency is with a great many persons inhibited by others nobler, better-sublimated. Therefore, if the appeal to property runs counter to one of the sentiments—of fair dealing, for example, or of honor—the response is apt to be unfavorable rather than favorable.

Tastes.—Very often we want wealth and possessions more for the sake of the finer things in life that they can give us than for any other reason. With a certain amount of means and consequent leisure we can enjoy the pleasure of the arts—music, drama, painting, literature—and of travel. To attempt to actuate through this want is an appeal to tastes. On the lower level, it is an appeal to the coarser appetites—a good meal, drink, and other sorts of sensuous indulgence; on the higher, to the sublimated appetites, the desire to participate in things which represent to us the higher values of life. We might say that this is an acquisitiveness of a higher sort, and if an auditor can be appealed to on the basis of extending his opportunities for recreation and for participation in the things he would like to do, he is apt, unless inhibited by more dominant tendencies, to respond favorably.

Power.—In America to-day more people seem to want wealth for the power that it will give, among other things, than for its own sake. The person with wealth possesses influence; he is able to dominate affairs and other men; he is able to take a position of influence in his community, in his lodge, among his relatives and friends, perhaps in business, even in politics. The ability to wield some sort of influence gives an outlet for his unconscious desire to show superiority—a desire which practically all persons feel. Even in children, there is the strong desire to be the leader of the “gang” or the chief of the Indians or the captain of the army, or, like Shakespeare’s Bottom, to hold all the offices at once. A man gives up a position of real

authority in the business world to enlist as a private in the army and becomes immediately ambitious to be a corporal, then a sergeant, and so forth. The speaker who can convince people that the course he suggests will increase their influence is likely to be persuasive.

Reputation.—Quite often the desire to hold a position of power has its basis in a desire for prestige. We all like to be looked up to in some way or other, and we are all affected by what other people think about us or say about us. We like to have the good opinion of our fellows in some regard or other. From the gangster to the archbishop, this is true. Many practice honesty more from fear of the reputation they would gain if dishonest than from a truly honorable impulse. Many a gift to charity is for the reputation entailed, rather than out of real benevolence. Many persons restrain the impulse to give vent to their appetites because of the evil reputation they know would result. The late Brander Matthews once related an incident of looking at the portrait of a man who had a reputation of having been cruel and hard all his life. As he gazed, the subject of the portrait, present at the time, said, "Is there not something kind about the eyes?" —a rather pathetic expression of the desire for a good reputation.

Holding the weapon of an evil reputation over an offender's head is a powerful influence against evil. Many a man has refrained from drinking through this compulsion. Consequently, if the speaker can involve the reputations of the various members of the audience in the matter he proposes, showing them that if they do not do what he advocates they will suffer in the estimation of their fellows, or that, if they do comply, they will rise in reputation, there is considerable chance of his motivating them.

Affections.—It was said that the desire for wealth often has its incentive in the desire to protect one's family against hardship, against suffering. This desire to protect and to further the interest of those one loves is one

of the strongest human tendencies. People will readily undergo discomfort, hardship, even evil reputation, or death, in an effort to protect friends or family. To save them from suffering men will often refrain from indulgence in their coarser appetites by smothering or sublimating them. If, then, the speaker can relate the action he proposes to the interests of the friends or loved ones of the audience, showing either that lack of furtherance of his purpose causes or will cause them trial, suffering, or ill health, or that furtherance will aid them, help further ambitions of the listeners for them, then there is great probability of acquiescence.

Sentiments.—Not only for family and friends, but also for the institutions and ideals that we revere are we willing to make sacrifices. Our ideal of religion, of patriotism, of justice, of fair play, of right for right's sake, of honor, and our eagerness, when motivated, to further these, is one of the strongest wants of our nature. This tendency is less personal and more social in character than that of any of the other wants, and people can be influenced more vitally through it than through almost any other. When aroused through love of country, of church, of social justice, of humanity, persons are willing, as has been shown in the wars of the world, to throw away life itself. During the late war healthy soldiers, appealed to on the basis of getting rid of diseases that affected soldiers in the trenches, offered themselves for experiments in disease. There is almost always in every person something heroic that will respond to a call for heroism. This is the appeal to the sentiments, and if the speaker can show that the cause he is furthering is truly a great human cause, a great national, religious, or sometimes even æsthetic cause, that it calls for a heroic response, acquisitive and even self-preservation tendencies are disenthroned.

Overstreet's list of "wants."—A general similarity is to be found between this list of impelling motives and what Overstreet calls *fundamental wants*. Overstreet's list is

valuable in furnishing a more complete idea of the minute divisions of human wants.

- Comfort, Appetites and Sex.
- Affectionate Devotion.
- Surplus Energy, Play.
- Security.
- To Own Something.
- To Be Efficient.
- Social Esteem.
- Pride in Appearance.
- Cleanliness.
- Adventure (hunting; exploration; excitement; games).
- Travel.
- Leadership (emulation; triumph; "being looked up to"; "being an authority").
- Novelty (curiosity about the unknown).
- Propriety (modesty; good taste; being in style; good form; good manners).
- Constructive Achievement (planting a garden; making a radio set; hammering out copper; organizing a company; making an invention; playing the piano).
- Conquest (power to overcome—sometimes our fellows; sometimes Nature; sometimes a problem).
- Sympathy.
- Help for the Weaker.
- Humor.
- Harmony with our Fellows (Social Ethics).
- Harmony with the Universe (Religion).³

Determining the most effective appeal.—An attempt to interpret human motives in the light of both of these categories should be very useful to the student, and he will do well in each speech to make an effort to see just which appeals are most applicable to his audience and to his purpose. He will generally do well to relate his purpose, directly or indirectly, to one or more of these motives, for in this way he can relate it to what the listeners already want to do. With all of us there is an ever-present conflict of action-tendencies. We may do a certain thing, not

³ H. A. Overstreet, *Influencing Human Behavior*, pp. 34-42.

because we desire to do that thing, only because the particular tendency which causes us to do it may be at the time in the ascendancy. A person, for example, will do something unpleasant, unsocial, unethical, not because he does not know better or perhaps fundamentally does not want to do better, but because the impulse to do the particular thing happens to dominate at the time. Thus a person may drink to excess, causing a falling-off in his business and distinct distress to his family. Deeper and stronger in him may be the tendency to protect his family and to bring them happiness. Deeper also may be the tendency to value a good reputation among his fellows. Perhaps more inebriates are appealed to upon these two bases than upon any others, and permanent cures are often the result, the persuader fanning into flame the motive of affection which has been eclipsed by the desire for self-gratification. The persuasion of such persons might be called an appeal to reason, but fundamentally it is an appeal to something deeper. As Overstreet says, "No appeal to reason *that is not also an appeal to a want* can ever be effective."⁴ Again he says, "The trouble with many of us is that the more immediate, really less important wants absorb our attention and get our instant reaction; while the less immediate, but really more important wants are scarcely attended to."⁵ It is then well for the speaker, if possible, to discover in this conflict of tendencies the "really more important" want that can be appealed to as a means of supplanting the wants then in ascendancy if these stand in the way of the desired action. It will be seen that this process is very largely interwoven with the process of argument and is not essentially separate.

Ineffectiveness of obvious appeals.—While one must generally, if the emotional element is not already present, attempt to reach one's audience partly through its feelings, tact and taste must be exercised, for practically any audi-

⁴ H. A. Overstreet, *Influencing Human Behavior*, p. 33.

⁵ *Ibid.*, p. 33.

ence is apt to become resentful if the emotional appeal is too obvious. The overemotional speaker is apt to appear only ridiculous or disgusting. The emotional appeal properly used will not generally be perceived as emotional at all. One requisite for emotional expression is that the speaker can be emotional at any time only to the degree to which his audience will unconsciously respond. That is, his emotion becomes obvious when he has not prepared his audience to react with him, and when he is emotional and they are not, he defeats his end. The more logically trained the listeners, the less obvious the emotional aspect must be. It is better generally with them to use delicate suggestion rather than a blatant appeal, to put the matter up to them, as it were, rather than to ask them directly to do something. In any case, the mechanism of the device must never become obvious.

Utilizing already built-up action-tendencies.—Under the discussion of the *rational aspect of persuasion* it was said that sometimes an audience comes to the meeting place already convinced. Similarly, members of an audience, when they assemble, may have action-tendencies already built up. It is therefore not always necessary that, to quicken a desire to perform the act, the speaker appeal to impelling motives or wants in his audience, but rather that he accept attitudes already at his disposal. To attempt to build up when the building is already done, where there already is a predisposition to action, is waste effort; the speaker needs only to touch off. For example, some persons are always willing to give to charity. All that is needed is to show them that there is a case for charity. The emotional incentive is not lacking; what is lacking is an outlet, and that is, in such cases, what the speaker must supply. An attempt here to build up a response through the impelling motives may even defeat the end. A case is recalled of an insurance agent who came to sell insurance to a man who already wanted it, was convinced of its value both as an investment and as a protection to

his family, and was eager for someone to come and show him the best way to take it out. When the agent began by attempting to show the need for insurance, the prospect became bored and said, "But I am already convinced that this is a good investment. Show me what you have"; yet the agent, having a routine mind and following the course he found generally necessary, insisted upon telling him that he must be protected upon reaching sixty-five, and that his family must be protected in case of his death. Eventually the prospect became so annoyed that he dismissed the agent on the pretext of pressure of business. The interesting point, psychologically, of the incident is that he went practically at once to another insurance agent, told him he wanted insurance, and took a policy. He had reacted so strongly against the first that he felt disinclined to have anything to do with him in any way.

Emotional influence of the group.—It is surprising how much of our conduct is influenced by what might be called social or group suggestibility. We want to do what is thought proper, wear what is in style, conform to the general custom, knowing that if we do otherwise we shall be considered "queer." Not only in trivial ways are we influenced by such social pressure, but also in conduct affecting more serious considerations. A good part of our mental attitudes, our prejudices, our beliefs, is dictated by convention, public opinion, established institutions. It is only the very exceptional—a Thoreau or a Rousseau—who can withstand this pressure to any considerable degree. All are affected by it to some degree. Where there is a group of like profession or interest the group tends to dominate to a large extent the individual, particularly in what is related to the concerns of the group. The fear of the appellation "apostate," "heretic," "disbeliever," causes a great number of persons to adhere to a religion for which they have little inclination. The speaker can take advantage of this tendency by relating his purpose to what a strong group that has some influence over the

audience also stands for, or advocates. The mothers of a certain class say to their children in trying to influence their behavior, "People of good taste, of good breeding don't do these things." The dean of a college addressing the student body will say, "You belong to the class of the educated, and educated people do this."

Influence of powerful institutions.—Another feature of this group suggestibility is the influence of the institution, for the mass of persons is influenced by the prestige and power of a great organization, for example, the church, the school, the home, great fraternal orders, the Republican party and Tammany Hall. The tendency is for the individual to conform to the standards and tenets of the institution, to submerge himself in its greatness. In a way he likes to do this; so to associate himself gives him a sense of power and, for another thing, to act with the institution relieves him of the necessity for decisions and of personal responsibility. The speaker can strengthen the motivation in his address if it can be related to the principles or policies of an institution which dominates his auditors, or which they revere. As the fraternity adviser of a wayward student approaches him on the ground: "Your fraternity stands for certain principles of scholarship. When you entered, you promised to uphold these, and the fraternity looks to you to keep your word"; or as a Mason approaches an erring brother and says, in substance: "Your conduct is going to bring disgrace upon our fraternity. Masons are expected to live upright lives"; or another is approached with: "You are a church member. We are going to give the enemies of the church an opening for attack, if our conduct is questionable or can be misconstrued," so the speaker says to the audience, in an effort to show them that, because they belong to a certain institution, they already believe in his proposition, "I advocate a principle of which you, as members of the Masonic Order, or of the church, or the Republican party, are already convinced, for this is one of the principles of the — order."

Influence of persons of power and prestige.—When it is known that a great person purposes doing a certain thing, or is doing it, there is a tendency on the part of many, many persons to follow suit. This is due not only to an inclination to emulate the great, but also to an unconscious feeling that, because a person is powerful, what he does is desirable or right. We see this tendency constantly in business. People are prone to invest in a new security if they know that a big business man also has invested. An outstanding example of this is an advertisement of Muscle-Shoals property circulated a number of years ago with the heading something as follows: "Do you not want to ally yourself with Henry Ford?" New business concerns, as a matter of fact, make capital of this human weakness, and endeavor to have men of business reputation allied with them.

Then, too, in more general matters than of business, we are apt not to feel altogether sure of ourselves, of our own opinions and conduct, and we seek unconsciously the sanction of a person of prestige in whose opinion we have more confidence, or we seek to find support in a greater authority. The advertiser understand this and makes use of it in the sale of his articles; and people buy skin lotion or a face powder because the Queen of Rumania or a Hollywood movie star recommends it. So may the motivation of a speech likewise be strengthened if the speaker can tactfully relate what he advocates to the policies or conduct of the great or well-known. Urging people to more hygienic living, the speaker might strengthen his case, at the same time utilizing the impelling motive of property, by saying, "John D. Rockefeller retires every night at 10:00 o'clock and rises at 6:30; he never eats indigestible food, or too much food; he sleeps with his windows open," and so forth (the writer uses this as a hypothetical, not a true, example); or that Andrew Carnegie maintained his health pretty largely through a plain diet.

Influence of other members of the audience.—When a

person is a member of an audience he loses something of his individuality in immersion in the group; he becomes a part of the group entity. Under these circumstances there is a strong tendency to fall into line with what he sees everybody else doing, or with what everybody else seems to be accepting. If everybody else seems to be actuated and he is not, he is apt to feel unconsciously that there is something the matter with him. When the greater number seem agreed on a course of action, for example, contributing money, he is afraid, even against his will, not to conform, and he feels the social censure of the group. Under such circumstances, it takes a strong man or a thorough Scotsman to hold out. Then, too, as in the case of the larger social group, following the action of the crowd largely relieves a person of responsibility for decision and allows him to justify an activity on the ground that everybody is doing it. If the speaker can by any legitimate means—by subscription, by applause, by some other method—get the majority to give a demonstration showing that they are in favor of what he advocates, then the motivation for the hesitant minority is strengthened.

Conviction through social pressure.—It has been stated several times in this discussion that these various aspects of persuasion are not mutually exclusive and cannot be absolutely classed as emotional, rational, or imaginative. We have been discussing social pressure as influencing people primarily in a nonrational way. This is generally true, and it must be admitted that such influence carries more conviction very often than argument. Where a strong influence of the larger social group or of the particular audience can be brought to bear, or the influence of the person of prestige, it is apt to carry strong conviction and will very often do away with the necessity of employing much argument. The more straight-thinking the audience, of course, the less apt they are to be convinced in this way, and the more they will demand fact and argument. While an alert speaker, master of the technic of

persuasion, can influence people strongly through social pressure, as a substitute for having his audience thinking a thing out, or as a means of persuading them against their better judgment, such usage is resorting to trick and is in such case reprehensible. It has, however, its legitimate use, which should in general be the support, the strengthening of a good case, giving the audience a feeling of stability and safeness in the performance of the intended act. There is a danger in depending too much upon these forms of social pressure, particularly if the intended action must of necessity be delayed. A speaker may, through them, during the actual address strongly move an audience toward a course of action for which they had no inclination; but, once they have journeyed to their homes and have cooled down, judgment is most apt to reassert itself and reverse the decision made during the time of the meeting. Then, if the speaker has not won the reason as well as the feelings, his case is lost.

Influence of emotional symbols.—In stirring up the feelings of the people that he may gain a following, the common resort of the ordinary politician is to the Constitution, to the fathers of our country, to the flag, to our native land, to the “land of the free and the home of the brave.” Such words and phrases are symbols which connote generally lofty patriotic sentiment. In the years of our lives when we are most impressionable, through the teaching of history, through legend, through story, these symbols were made sacred to us by the association with them of heroic deeds of martyrdom, of social struggle for freedom. Such symbols are not limited to the patriotic, but belong to any institutional system, race, religion, or philosophy that we may revere. Persons of all religions, whether members of actual churches or not, can generally be aroused emotionally with the right use of the symbol of their Deity, of their prophets, saints and martyrs. In Christianity there are such symbols in the Bible, the Cross, the Lamb of God, the Holy Grail. Used under the right circumstances, such

symbols are almost sure to evoke emotional response, a response that is sometimes stronger than any other kind. In times of great crisis, national and social, it is through such symbols that the masses are primarily moved to act.

One of our noted theatrical producers, who might really be called a "theatrical psychologist," used to give his productions a grand finale by having one of the cast wave an American flag, by having a group of chorus men dressed as soldiers march in and present arms, or by some other means of stimulating patriotic emotion. Employment of such symbols in speaking too often belongs to pure demagoguery. Walter Lippmann only slightly exaggerates a common usage in the following:

The question of a proper fare on a municipal subway is symbolized as an issue between the People and the Interests, and then the People is inserted in the symbol American, so that finally in the heat of a campaign, an eight-cent fare becomes unAmerican. The Revolutionary fathers died to prevent it. Lincoln suffered that it might not come to pass, resistance to it was implied in the death of those who sleep in France.⁶

Symbols are used, as it will be seen from this grotesque example, usually to cause a transference of the feeling associated with the emotional symbol to the action the speaker proposes. That they have their legitimate use in influencing conduct there is little doubt. There are occasions when no other part of an appeal can be so moving and so wholesomely influential as that which transfers some great emotional feeling of a people to a vital national or social purpose. A comparison might be drawn between their use and the use of the institution or person of prestige. It might be said that a prestige far greater than that of any living person—or institution, perhaps—is associated with the idea of Washington, Jefferson, Lincoln, Liberty, Freedom. A well-known conclusion of Daniel Webster, "Liberty and Union, now and forever, one and

⁶ Walter Lippmann, *Public Opinion*, Macmillan Co., p. 235.

inseparable!" illustrates this. The conclusion to Bryan's *Cross of Gold* speech in the use of the words "labor," "crown of thorns," "crucify mankind," "cross of gold," employs a number of moving symbols.

The emotional appeal of the arts.—The difference between persuasion and no persuasion may depend very often upon nothing more than a feeling of discomfort or irritability in an audience. If the "unpleasant" aspect of their feelings is dominating, there is little likelihood of their being moved to act. When people are aroused in feeling, unpleasantness is generally transcended; at least it must be transcended before it will be possible for the speaker to get them moving in the right direction toward persuasion. Now the arts, as is generally known, may have a considerable part in getting them in the right humor. This has long been realized by the church, less so to-day perhaps than in medieval times. The great Gothic churches of Europe, with their delicate columns that seem to ascend into the infinite and the windows of glorious color, permeated with the chorals of a Palestrina and the fragrance of burning gums, surely provide an atmosphere for religious expression, preparing the assembled masses for the reception of a religious message, stimulating in them incentive to act.

This, then, is the function of the arts in persuasion—to provide a favorable emotional attitude in the listeners. The audiences persuaded by the Reverend Billy Sunday are influenced to a certain extent because they are prepared by the general atmosphere and the singing. It is generally difficult for the average speaker to control the details of the setting; but if there is any possibility of his doing so, he will be wise to take advantage of it.

If there is a possibility of choice of location, it is well to choose the environment with the audience in mind. There is an advantage in the selection of a hall suitably decorated, with pleasing architecture, lighting that will not cause a strain upon the eyes by being too glaring or

too somber, that will permit the audience to see the speaker and his facial expression without effort. If the talk is to be preceded or followed by music, and if the speaker can exercise any control over this, he will find it profitable to choose selections that will predispose his audience to his message, or continue the mood that he has already aroused in them.

Appeal to the higher.—Where a person is influenced, as has just been explained, through beauty, he is almost always prepared to react in a finer and nobler way than when that appeal is lacking. And authorities on public speaking are agreed that it is an advantage for the speaker to appeal to the highest motives in his audience that will be suited both to them and to the proposed action. More is to be gained by appealing to noble than to ignoble tendencies. During the war more men were enlisted through the appeal, "Make the world safe for democracy," or the appeal to patriotism than were influenced to participate purely for the sake of adventure. There is far greater possibility of action upon worthwhile proposals if the affections, the sentiments, and tastes are appealed to than if an attempt is made to reach a man through the other impelling motives, self-preservation, property, power, reputation. Naturally, not all subjects are adapted to the appeal to sentiments; for the appeal of some subjects must by their nature fall within the category of the last-mentioned four. For example, if one is going to talk to people about health, the appeal will generally center around self-preservation and property, although in the days of Sparta the appeal for manly health and strength was probably to the sentiments. The appeal to make sound investments generally centers in property, though in a secondary way it may involve reputation, affections, perhaps the desire to have money in order to be charitable, or to enjoy travel. Where the question is national or social in character, generally the appeal to fair play, justice, right for right's sake, social duty, religious duty, the

welfare of those we love, is the most potent and immediate way to reach people.

Emotional response to speaker.—The effect of the personality and character of the speaker upon his audience has been discussed in earlier chapters. It might be well to add here, however, that what the speaker is and the way he acts are in themselves potentially persuasive. If he is to influence his listeners he must be accepted as guide, which means that his audience must have confidence in him. Through what he exemplifies while he is before them, they must feel that they can trust him and his judgment, that he is not a fanatic upon the subject on which he speaks, and that he sees not only one side of the subject, but that he has perspective and is capable. The audience must gain the impression that he is "big," not small in character, that he is noble in impulse, magnanimous, sympathetic, tolerant, a man who takes no unfair advantage of an opponent, who does not resort to sarcasm or sensationalism. To accept him they must like him; therefore he must be likable.

If, in addition to likable, impressive qualities of character, the speaker has some prestige, he and what he says are more apt than otherwise to be acceptable. Persons are always more willing to be influenced by someone who is somebody than by someone with unknown antecedents. A musical voice, bodily activity appropriate, easy, and sincere, bring in an element of pleasantness that is not unpersuasive.

The appeal of wit and humor.—The ability to season from time to time what is said with wit and humor may aid greatly in persuasion. For one thing, they bring an audience into a better relation with the speaker. Much of the material of the speech for action is apt to be very serious and as a consequence an audience may tend to consider the speaker unduly serious by nature. The flavor of humor makes him seem to them more human and, for another thing, implies a perspective in outlook. If he can

inject humor they are more apt to characterize him as a broad-gauged rather than a narrow-gauged person.

In addition to the marked effect that humor has in reviving interest, it has another valuable emotional characteristic. Humor, they say, is close to pathos, and it is certain that audiences deeply stirred tend to turn quickly to laughter, and at times when they laugh freely can be moved in just the opposite direction. The emotion associated with humor is thus transferred to the more serious consideration.

From yet another point of view is it valuable. It is said that when one laughs at an institution or a person one feels superior to the thing laughed at. Psychologists say that all of us unconsciously desire to assert superiority. If we are to feel vitally involved in the problem that demands action, we must be given a chance to express that desire, and laughter is one of the simplest outlets. Sometimes a speaker will wax "exceeding wroth" in talking about the wrongs inflicted by a person or an institution. While the anger may be thoroughly righteous, showing it may cause him to display an ugly aspect of personality which will more than likely cause an unpleasant reaction. It may even make him appear ridiculous. To laugh at the foibles of an institution or person is perhaps generally better than to rail against them. It is a bigger way of attacking a problem and tends more to get the audience with the speaker than does anger.

The Imaging Aspect of Persuasion.

The processes of inducing action cannot, in general, be complete without the admixture with the rational and emotional of a third element—the imaginative. Argument is made convincing largely through it, and emotion is stimulated through its use. It might really be called an aspect of the other two, but since it belongs to both, it is considered wise to give it separate treatment. One might say

that the imaginative is the material out of which the rational and emotional are made possible. This aspect is, primarily, one of placing the audience imaginatively in situations to which they must respond. It makes them live through experience which in itself will be convincing, which will cause them to respond at the same time emotionally. The imaging process, essentially one of narrative, has been rather fully discussed in the chapters *Methods of Development, I*, *Language in Speaking*, and *Gaining and Holding Interest*, and for that reason it is not necessary to go into it in detail here. As MacPherson says: "The sense of probability is produced by argument, while plausibility is a quality that attaches to narration."⁷ Like a physician, an audience is itself able to locate the disease and propose the cure after it has been given the symptoms. In the words of Overstreet, "The secret of all true persuasion is to induce the person to persuade himself. The chief task of the persuader therefore is to induce the experience. The rest will take care of itself."⁸ The illustration was used in the chapter *Methods of Development, I* of taking an audience figuratively to a slum and letting them experience for themselves the condition of poverty there. In this way the speaker can give them direct experience, the most convincing thing in the world if it represents something which he shows to be general. The audience will feel vitally concerned, as if they had personally visited the locality, and will tend to be eager to see a change, and, in all probability, to help in some way to bring it about. If, too, through the deft portrayal of imagined situation, the speaker can induce the audience itself to propose a remedy, the remedy he has in mind, his persuasive position is the stronger; for when he announces his purpose, they are more apt to feel that he is in agreement with them than they with him, since the proposal of

⁷ Taken by permission from William MacPherson's *The Psychology of Persuasion*, published and copyright by E. P. Dutton & Co., Inc., New York.

⁸ H. A. Overstreet, *Influencing Human Behavior*, p. 69.

action has come from them first. As he seems to be echoing their views, they are more apt to be with him than if he had merely told them what he wanted them to do.

Since this process of imaging has already been rather fully discussed, the only additional suggestion which might be advanced here is that in a speech for action it is always the better policy for a person to place as much of his argument as possible in illustration, example, analogy, and figure of speech, thereby bringing vivid images to the minds of his audience, giving them experience and causing them at the same time to react emotionally. It might be said emphatically that the degree to which an audience will in general be persuaded depends to a large extent upon the vividness, completeness and impressiveness of the series of images in which the situation needing change is presented and the plan to be followed is exemplified. The person who cannot couch his exposition, his arguments, and his appeals in terms of imaged experience cannot hope to be persuasive.

Summary.

To influence audience-opinion, then, to get an audience to take a definite attitude towards a proposition, or to perform some specified and direct act, depends upon the consideration and application of psychological as well as logical principles. Whether or not there will be a favorable response depends upon the measure of insistence with which the proposal dominates attention, and domination is, in general, contingent upon satisfying the reason, establishing a relation with fundamental *wants*, and colorfully and vividly representing the important aspects of the whole.

CHAPTER XVIII

THE SPEECH FOR ACTION, II

SPECIAL CONSIDERATIONS

Character of the Action-Situation.

In the preceding chapter our considerations have been largely general. The present chapter will have to do with the planning of the particular persuasive speech. In beginning the question might be asked, "Are there general characteristics common to purpose and to the audience-situation which have to do with speeches for action?" If there are, knowledge of them will be a decided aid to the speaker in giving him a basis for general persuasive planning. It might be said that the general characteristics of a persuasive subject are:

1. A problem in which the audience can be involved;
2. Getting the audience to see the necessity of solving the problem;
3. Necessity of gaining acceptance of the proposed method of change;
4. Motivating the audience to act on the proposed change.

In a speech, for example, to get an audience to make sound investments, there would be:

1. The problem of people making bad investments and all fearing that they will not get the best interest-rates for their money;
2. Picturing the necessary change—from the random unprofitable methods too many persons follow;
3. Showing the need of accepting the remedy of following a specific system of investing;

4. Motivating an appeal through self-preservation and property.

This last would not necessarily be given after the other three, but would be insinuated throughout and perhaps used as a final appeal.

General Stages in the Persuasive Process.

Experiment with this formula in connection with a great many speeches for action shows that in general their underlying plan follows its several steps, and a student cannot go far wrong in the development of persuasive speeches if he uses this as a basis. There are possible modifications (to be discussed a little later) which have to do with the type of audience.

The problem.—Needless to say, the problem to be discussed must be one in which the audience is in some way involved, one by which it is directly affected or in which it is, at least, interested.

Showing necessity of solving problem.—Since the idea of action itself implies change, the audience must naturally know what the situation is and why it needs changing, or if in reality it needs to be changed. Of this they need very often to be convinced. Outlining the problem and showing that it needs changing involves exposition, imaginatively drawn, exposition through illustration, and exposition which involves the audience emotionally by relating them through one or more of the impelling motives to the problem; for if they are to feel concerned about the situation which needs changing, their emotions must be aroused at this point. According to MacPherson,¹ “The belief or wish from which persuasion starts necessarily involves the intellectual perception of a certain situation or state of affairs which the subject desires to modify. According to the degree in which his representation of that situation has been detailed and complete, his persuasion

¹ William MacPherson, *The Psychology of Persuasion*, p. 23.

will be more or less effective." The development of the "causes" may require argument to prove that the data given are true and inclusive. If used, such argument ought to be as little theoretical and abstract as possible. In fact, what has just been said about the expository aspect ought to apply.

When the speaker has concluded this phase, if he has really motivated his audience by it, he will have them feel, "This must be changed, and I want to see it changed."

Gaining acceptance of proposed change.—Up to this point it might be tactless in the speaker to propose his remedy; but he may now have his audience in the position where—as has been suggested before—it will itself propose a remedy that he desires. It is now time for him to make his proposal, and to show that it is reasonable and practicable. Perhaps even yet he does not want to make a bald statement of purpose, but continue to lead his audience to a place of decision. In any vital issue, there is generally not one possible remedy only, but a number. The speaker may want to deal with several publicly proposed remedies and, by a process of argument and refutation, eliminate all but the one he is going to advance. This is sometimes, though not always, necessary, for a speaker may begin with his proposal and develop it without any great consideration of the other remedies. He will, if his process is honest, himself have considered the other remedies and have eliminated them as either unsound or impracticable.

Removing opposing action-tendencies or beliefs.—Even though he does not develop for his audience and carry to a conclusion a discussion of each of the proposed remedies, his own consideration of them will have given him material with which to refute ideas in opposition to his proposal. As was stated in the preceding chapter, it will be necessary, generally, for him to deal with the outstanding opposing ideas or tendencies, and it is in this stage of development primarily that such displacement should occur.

Proving proposed plan theoretically and practically sound.—In advocating the remedy, the speaker should convince his audience that the plan is sound in theory and will work in practice. To prove it sound in theory he must, by exposition and argument, establish a reasonable hypothesis of a solution to the problem. Methods of doing this have been explained in the chapter *Methods of Development, II.* To prove the plan workable—an essential, generally, before people will be moved to action—it must be shown that it has worked somewhere else, or that something else like it has worked out satisfactorily, and that, for that reason, it will work in this instance, too. Or, the speaker must take the situation as it is, apply his remedy and show graphically what would be the result if his plan were put into operation. Again he places the audience imaginatively in situation after situation. This phase should convince the audience of the safety of acting and, when the speaker has concluded it, if he has been truly persuasive, they should feel unhesitatingly that this is the remedy. Unless he has them in this mood, he will not have persuaded them. If any doubt remains as to the soundness of his proposal, they will not act.

Appealing for action.—Persuasive speeches are generally concluded by an appeal which involves the listeners imaginatively and vitally in the need for action and suggests their part in applying the remedy. This appeal may be direct or indirect, telling them exactly what to do and when to do it, or merely suggesting to them action that they can work out in their own way. With some audiences the latter type is the more effective, and it is better adapted to some types of subjects than to others. Where the proposed action implies a course that is definite and specific, it is generally wise for the speaker to permit no ambiguity or vagueness to exist as to what is to be done or how it should be done. He may make it difficult for the audience to act or give them an excuse to postpone action if he is indefinite. If he can offer some immediate outlet, that is in

the signing of a petition or the filling-in of cards, his chances of getting general action will be more certain than otherwise. To try to apply, though, such precipitated action to all speech-situations would certainly be tactless, and might spoil what had already been thoroughly persuasive.

Persuasive Attack Varies with Attitude of Audience.

The four stages with which we have been dealing have to do with the general planning of persuasive speeches. It must be understood that all four do not need to be developed in all types of speeches for action. If this is true, one may ask, "How is one to judge what to develop and what not?" The answer to this is that the development should vary according to whether the audience is indifferent, favorable, or prejudiced against the speaker or his cause.

Gauging the audience.—Perhaps the most important feature of planning is the determining what the attitude of the majority of the audience will be. Since an audience assembles with an attitude, the wise speaker will attempt to gather what information he can about them before he prepares his speech. He must determine rather accurately who will compose his audience, what their vocations are, their avocations, their education. He must have a knowledge of human nature broad enough to enable him to gauge their possible reactions in accordance with what they are and what they think. The speaker debating public questions before many types of audiences must find out specifically how different classes of audiences react toward the particular subject; for example, Federal ownership of water power, farm relief, immigration. The laborer naturally holds a different attitude toward immigration than does the employer, and the farmer may hold one still different. The reading of newspapers and of special periodicals such as labor magazines, farmers' journals, and so forth, will furnish some clue. He must take as little for

granted as possible, and judge fairly accurately exactly what his task will be. If he does not do this, he may, in his approach to the problem, make a possibly fatal mistake such as, for example, treating a favorably disposed audience as hostile or indifferent and thereby either antagonizing or boring it.

The indifferent audience.—Where an audience has not taken any stand on a subject practically all stages of the formula have to be completely developed. Such an audience when it assembles is not convinced, is not aroused, and is apt to be wary in regard to proposals. In the development there must be a fairly equal use of rational, emotional, and imaged material. There must be good, sound reasoning, and no overappeal to the emotions. The problem here is both of convincing and of stirring to action.

There is another type of audience which, on the whole, needs to be approached with the same sort of plan. This is the audience in which all the elements, hostile, favorable, and indifferent, are present, but none predominates. Since the speaker must, then, consider all elements, about the best course he can follow is to try to give something to all. Perhaps the way he can do this best is by following out all of the four steps.

The favorable audience.—Where the audience is already, in a general way, in favor of the policy, the question is not then of convincing them of its reasonableness, but rather of stirring them into action. This is often the situation of the minister speaking to his congregation, which accepts the principle of a godly life but is not much moved to try to live it. It is often the problem of the lawyer in his final plea to the jury, which may be convinced of guilt but not motivated to bring in a verdict of "guilty" that would deprive another of his life or of his liberty.

The problem here is to make action more desirable than inaction. A minister facing such an audience wastes his time in trying to convince it, and the lawyer likewise, in

rehashing the arguments already thoroughly understood. Were these speakers alert, they would discover that what their listeners need is not argument upon the reasonableness or the practicability of a plan, but incentive for action; that is, the third step in the formula could be omitted, but the second, getting the audience to see the necessity of solving the problem, and the fourth, motivating the audience to act on the proposed change, must be vitally emphasized. The process should be one of showing them why they should act on what they believe, and appealing to them to do so.

The audience prejudiced against the speaker or his cause.

—When the speaker is faced by an audience not in agreement with him or with what he proposes, he must of necessity approach them with a system entirely different from that which he uses with the audience in agreement. While with the favorable his appeal is largely emotional, with the hostile it must be more particularly rational, with subsidiary use of emotion. He must convince them, if they are going to accept his proposal; and whether he does this or not will depend upon one of two things, or upon both: in the first place, if he can convince entirely through a logical appeal by proving beyond reasonable doubt that his policy is for them thoroughly sound; in the second place—if he cannot reach them by the first, entirely or at all—if he can supplant the want which dominates by a want more fundamental and essentially stronger in character. This method has been referred to many times in the preceding chapter. Not infrequently opposing belief is held largely out of prejudice, prejudice owing to early environment, to family, or to personal interests. Now the overthrow of a prejudice is perhaps the most difficult task that a speaker can have, for prejudices are ingrained, a very part of the person who holds them. To supplant them generally means not appealing to better judgment, that is, logical reasons, but showing that the holding of the prejudice is against the holder's better interests. An example which might be

used is that of the adherence to the Democratic party of the people in certain sections of California. During Cleveland's administration the price of wool and sheep dropped down to practically nothing; many ranchers had to mortgage their property, and many went into bankruptcy. The party adherence was inbred; their fathers had been Democrats before them and so, even after the Democratic overthrow at the next election, they still continued to be Democrats, and with something akin to a religious fervor refused to recognize a relationship between their losses and the low tariff of the Democratic administration. If the speaker were attempting to break down this particular prejudice, he should work primarily on the impelling motive of property and of affections; that is, he should relate the prejudice to hardships brought to their families and show them beyond doubt that their financial interests suffered as the result of the election of a Democratic candidate and would, under similar circumstances, suffer again.

There are two kinds of situations in which the audience is prejudiced against the speaker or his cause. One is where they are almost sure to be prejudiced against what he will advocate but do not know exactly what he is going to propose when he begins, and may therefore feel no initial hostility or opposition toward him or to his subject. Such, for example, might be the case where a speaker is going to advocate unrestricted immigration before an audience of the laboring class. In such a case he will do well to make all he can out of the favor they show him before he presents what they are going to oppose. He must get them going with him, showing them that he is fair, that he has their interests at heart, and getting them to express agreement with him upon a number of things which they already accept. If he gets them agreeing there will be a tendency to continue to agree; they will be *conditioned* to agreement. This process is that designated by Overstreet as the "Yes-Response Technique."²

² H. A. Overstreet, *Influencing Human Behavior*, p. 16.

When he has established this condition of favorable response, the speaker will then do well to present to his audience the argument which they can most easily accept, the argument that affects them and their interests most vitally, his most convincing appeal. If he can get them to agree to that, then, though the rest of his arguments must of necessity be weaker, he will probably maintain their agreement to the end.

The other kind of situation is where the audience gathers in admitted opposition because they know either the speaker or his subject. Where this is the case, though the speaker cannot follow out the plan just mentioned, he must nevertheless establish an attitude in them which will be favorable to him. He must in the introduction touch upon something that is common to him and to them, something on which they are not in disagreement, something in regard to the situation, to the occasion, to the subject or to their *wants*. He must, if there is to be any possibility of a favorable response to what he advocates, make them like him then and there, make them feel in harmony with him. make them feel, "Well, even though I am not in agreement with this man on this subject, I like him and we are probably in agreement on a great many other subjects." If they are openly hostile, he may win them by an appeal to fair play, as did Beecher in his famous Liverpool address.

After this common bond has been established, again it is the better policy to begin with the strongest argument first, as stated above, the next strongest following, the next strongest after that, and so in declining emphasis to the end. Yet all the arguments must be strong. If the final ones become too weak, the speaker may undermine the case that he has established. Let him do only what he can do strongly and then stop. By having the strongest argument first, he may win an assurance that will carry over to the last of his arguments. In his presentation he must be careful to be absolutely fair, to state the real issues, so that

his audience will see that he is attempting to conceal nothing, and to define very carefully, in order to dissipate disagreement based upon wrong definitions or ambiguity. He must never permit them to think that he is trying to influence them through their emotions.

When the Audience Will Act.

If, in the portrayal of a condition that needs to be changed, the speaker has made his listeners respond, "Yes, this must be changed"; if, to the method of proposal, "Yes, this is the way to do it"; if, to the entire appeal, "I want to do this"; and if, in addition, the idea of the act to be performed is so vital that it haunts them and gives them no peace, then they will act.

Example.

The speech which follows is included in order that the student may examine at first hand the use of a great number of the persuasive elements discussed in this and the preceding chapter. In the margin, it will be observed, are noted the various kinds of appeals used. This is the address an outline of which is to be found on pages 248-250. Note there the marginal comments on structure. Observe by comparing the two that the persuasive elements are interwoven throughout with the *rational* basis for action.

THE REPEAL OF THE UNION

By Daniel O'Connell

FELLOW-IRISHMEN: It would be the extreme of affectation in me to suggest that I have not some claim to be the leader of this majestic meeting. It would be worse than affectation; it would be driveling folly, if I were not to feel the awful responsibility to *my³ country* and *my Creator* which the part I

³ None of the italics in the body of the speech are in the original text.

have taken in this mighty movement imposes on me. Yes; I feel the tremendous nature of that responsibility. Ireland is roused from one end to the other. Her multitudinous population has but one expression and one wish, and that is for the extinction of the Union and the restoration of her nationality. (*A cry of "No compromise!"*)⁴ Who talks of compromise? I have come here, not for the purpose of making a schoolboy's attempt at declamatory eloquence, not to exaggerate the historical importance of the spot on which we now stand, or to endeavor to revive in your recollection any of those poetic imaginings respecting it which have been as familiar as household words. But this it is impossible to conceal or deny, that *Tara* is surrounded by historical reminiscences which give it an importance worthy of being considered by everyone who approaches it for political purposes, and an elevation in the public mind which no other part of Ireland possesses. We are standing upon *Tara of the Kings*; the spot where the monarchs of Ireland were elected, and where the chieftains of Ireland bound themselves, by the most solemn pledges of honor, to protect their native land against the Dane and every stranger. This was emphatically the spot from which emanated every social power and legal authority by which the force of the entire country was concentrated for the purposes of national defense.

On this spot I have a most important duty to perform. I here protest, *in the name of my country* and *in the name of my God*, against the unfounded and unjust Union. My proposition to Ireland is that the Union is not binding on her people. It is void in conscience and in principle, and as a matter of constitutional law I attest these facts. Yes, I attest by everything that is sacred, without being profane, the truth of my assertions. There is no real union between the two countries, and my proposition is that there was no authority given to anyone to pass

Location used
as persuasive
symbol.

Patriotic
symbols.

Invoking
again
patriotic and
religious
symbols.

Supplying the
rational basis
for action.

⁴ On the whole the audience is in a receptive attitude. They are quite willing to accept the general proposition as stated here. Nevertheless, O'Connell's particular course of action is not entirely acceptable. Note here the cry of "*No Compromise*," and the final acceptance of a course which is virtually one of inactivity and compromise.

Compares
status quo
with a truly
unacceptable
situation.

Sentiments
invoked
against
status quo.

Revered
authority
used.

Religious
symbol.

Patriotic
symbol.
Appeal to
reputation
and pride.

the Act of Union. Neither the English nor the Irish Legislature was competent to pass that Act, and I arraign it on these grounds. One authority alone could make that Act binding, and that was the voice of the people of Ireland. The Irish Parliament was elected to make laws and not to make legislatures; and, therefore, it had no right to assume the authority to pass the Act of Union. The Irish Parliament was elected by the Irish People as their trustees; the people were their masters, and the members were their servants, and had no right to *transfer* the property to any other power on earth. If the Irish Parliament had transferred its power of legislation to the French Chamber, would any man assert that the Act was valid? Would any man be mad enough to assert it; would any man be insane enough to assert it, and would the insanity of the assertion be mitigated by sending any number of members to the French Chamber? Everybody must admit that it would not. What care I for France?—and I care as little for England as for France, for both countries are foreign to me. The very highest authority in England has proclaimed us to be aliens in blood, in religion, and in language. (*Groans.*) Do not groan him for having proved himself honest on one occasion by declaring my opinion. But to show the invalidity of the Union I could quote the authority of Locke on “Parliament.” I will, however, only detain you by quoting the declaration of *Lord Plunket in the Irish Parliament*, who told them that they had no authority to transfer the legislation of the country to other hands. As well, said he, might a maniac imagine that the blow by which he destroys his wretched body annihilates his *immortal soul*, as you to imagine that you can annihilate the soul of Ireland—her constitutional rights.

I need not detain you by quoting authorities to show the invalidity of the Union. I am here the representative of the *Irish nation*, and in the name of that *moral, temperate, virtuous, and religious people*, I proclaim the Union a nullity. Saurin, who had been the representative of the Tory party for twenty years, distinctly declared that the Act of Union was

Removes the moral obligation in the Act of Union passed by an Irish Parliament.

Appeal to sentiments (liberty, indignation).

Self-preservation.

Appeal to sentiments.

(Indignation)

invalid. He said that the Irish House of Commons had no right, had no power, to pass the Union, and that the people of Ireland would be justified, the first opportunity that presented itself, in effecting its repeal. So they are. The authorities of the country were charged with the enactment, the alteration, or the administration of its laws. These were their powers; but they had no authority to alter or overthrow the Constitution. I therefore proclaim the nullity of the Union. In the face of Europe I proclaim its nullity. In the face of France, especially, and of Spain, I proclaim its nullity; and I proclaim its nullity in the face of the liberated States of America. I go farther, and proclaim its nullity on the grounds of the iniquitous means by which it was carried. It was effected by the most flagrant fraud. A rebellion was provoked by the Government of the day, in order that they might have a pretext for crushing the liberties of Ireland. There was this addition to the fraud, that at the time of the Union Ireland had no legal protection. The Habeas Corpus Act was suspended, and the lives and liberties of the people were at the mercy of courts-martial. You remember the shrieks of those who suffered under martial law. One day from Trim the troops were marched out and made desolate the country around them. *No man was safe* during the entire time the Union was under discussion. The next fraud was that the Irish people were not allowed to meet to remonstrate against it. Two county meetings, convened by the High Sheriffs of these counties, pursuant to requisitions presented to them, were dispersed at the point of the bayonet. In King's County the High Sheriff called the people together in the Court-house, and Colonel Connor of the North Cork Militia, supported by artillery and a troop of horse, entered the Court-house at the head of two hundred of his regiment and turned out the Sheriff, Magistrates, Grand Jurors, and freeholders assembled to petition against the enactment of the Union. (*A voice.*—"We'll engage they won't do it now!") In Tipperary a similar scene took place. A meeting convened by the High Sheriff was dispersed at the point of the bayonet.

Patriotic symbol.

Appeal to sentiment.
(~~Indignation~~)

Thus public sentiment was stifled; and if there was a compact, as is alleged, it is void on account of the fraud and force by which it was carried. But the *voice of Ireland*, though forcibly suppressed at public meetings, was not altogether dumb. Petitions were presented against the Union to which were attached no less than 770,000 signatures. And there were not 3,000 signatures for the Union, notwithstanding all the Government could do.

My next impeachment against the Union is the gross corruption with which it was carried. No less than £1,275,000 was spent upon the rotten boroughs, and £2,000,000 was given in direct bribery. There was not one office that was not made instrumental to the carrying of the measure. Six to seven judges were raised to the Bench for the votes they gave in its support; and no less than twelve bishops were elevated to the Episcopal Bench for having taken the side of the Union; for corruption then spared nothing to effect its purpose—corruption was never carried so far; and if this is to be binding on the Irish nation, there is no use in honesty at all. Yet in spite of all the means employed, the enemies of Ireland did not succeed at once. There was a majority of eleven against the Union the first time. But before the proposition was brought forward a second time, members who could not be influenced to vote for the measure were bribed to vacate their seats, to which a number of English and Scotch officers, brought over for the purpose, were elected, and by their votes the Union was carried. In the name of the great Irish nation I proclaim it a nullity. At the time of the Union the national debt of Ireland was only £20,000,000. The debt of England was £440,000,000. England took upon herself one-half the Irish debt, but she placed upon Ireland one-half of the £440,000,000. England since that period has doubled her debt, and admitting a proportionate increase as against Ireland, the Irish debt would not now be more than £40,000,000; and you may believe me when I say it in the name of the great Irish people, that we will never pay one shilling more. In fact, we owe but £30,000, as is clearly demonstrated in a book

Vicarious appeal to affections.

Appeal to property.

Reputation.

Reputation.

Appeal to religious feeling.

lately published by a near and dear relative of mine, Mr. John O'Connell, the member for Kilkenny. I am proud that a son of mine will be able, when the Repeal is carried, to meet any of England's financiers, and to prove to them the gross injustice inflicted upon Ireland.

My next impeachment of the Union is its destructive and deleterious effect upon the industry and prosperity of the country. The county of Meath was once studded with noble residences. What is it now? Even on the spot where what is called the great Duke of Wellington was born, instead of a splendid castle or noble residence, the briar and the bramble attest the treachery that produced them. You remember the once prosperous linen-weavers of Meath. There is scarcely a penny paid to them now. In short, the Union struck down the manufactures of Ireland. The Commissioners of the Poor Law prove that 120,000 persons in Ireland are in a state of destitution during the greater part of each year. How is it that in one of the most fertile countries in the world this should occur? *The Irish never broke any of their bargains nor their treaties*, and England never kept one that was made on her part. There is now a union of the legislatures, but I deny that there is a union of the nations, and I again proclaim the Act a nullity. England has given to her people a municipal reform extensive and satisfactory, while to Ireland she gives a municipal reform crippled and worthless. But the Union is more a nullity on ecclesiastical grounds; for why should the great majority of the people of Ireland pay for the support of a religion which they do not believe to be true? The Union was carried by the most abominable corruption and bribery, by financial robbery on an extensive scale, which makes it the more heinous and oppressive; and the result is that Ireland is saddled with an unjust debt, her commerce is taken from her, her trade is destroyed, and a large number of her people thus reduced to misery and distress.

Yes, the people of Ireland are cruelly oppressed, and are we tamely to stand by and allow our dearest interests to be trampled upon? Are we not to ask

Patriotic symbol.

Appeal to sentiments.

Patriotic sentiment.

for redress? Yes, we will ask for that which alone will give us redress—a *Parliament of our own*. And you will have it too, if you are quiet and orderly, and join with me in my present struggle. (*Loud cheers.*) Your cheers will be conveyed to England. Yes, the majority of this mighty multitude will be taken there. Old Wellington began by threatening us, and talked of civil war, but he says nothing about it now. He is getting inlet holes made in stone barracks. Now, only think of an old general doing such a thing! As if, were there anything going on, the people would attack stone walls! I have heard that a great deal of brandy and biscuits have been sent to the barracks, and I sincerely hope the poor soldiers will get some of them. Your honest brothers, the soldiers, who have been sent to Ireland, are as orderly and as brave men as any in Ireland. I am sure that not one of you has a single complaint to make against them. If any of you have, say so. (*Loud cries of "No, no!"*) They are the bravest men in the world, and therefore I do not disparage them at all when I state this fact, that if they are sent to make war against the people, I have enough women to beat them. There is no mockery or delusion in what I say. At the last fight for Ireland, when we were betrayed by a reliance on English honor, which we would never again confide in—for I would as soon confide in the honor of a certain black gentleman who has got two horns and hoofs—but, as I was saying, at the last battle for Ireland, when, after two days' hard fighting, the Irish were driven back by the fresh troops brought up by the English to the bridge of Limerick, at that point when the Irish soldiers retired fainting it was that the women of Limerick threw themselves in the way, and drove the enemy back fifteen, twenty, or thirty paces. Several of the poor women were killed in the struggle, and their shrieks of agony being heard by their countrymen, they again rallied and determined to die in their defense, and, doubly valiant in the defense of the women, they together routed the Saxons. Yes, I repeat, I have enough women to beat all the army of Ireland. It is idle for any minister or states-

Liberty,
patriotic
symbol.

man to suppose for a moment that he can put down such a struggle as this for *liberty*. The only thing I fear is the conduct of some ruffians who are called Ribbonmen. I know there are such blackguards, for I have traced them from Manchester. They are most dangerous characters, and it will be the duty of every Repealer, whether he knows or by any means can discover one of them, immediately to hand him over to justice and the law. The Ribbonmen only by their proceedings can injure the great and religious cause in which I am now engaged, and in which I have the people of Ireland at my back.

Religious and
social
pressure.

Adept use of
religious
symbols.

This is a *holy festival in the Catholic Church*—the day upon which the Mother of our Savior ascended to meet her Son, and reign with Him for ever. On such a day I will not tell a falsehood. I hope I am under her protection while addressing you, and I hope that Ireland will receive the benefit of her prayers. Our Church has prayed against Espartero and his priest-terrorizing, church-plundering marauders, and he has since fallen from power—nobody knows how, for he makes no effort to retain it. He seems to have been bewildered by the Divine curse, for without one rational effort the tyrant of Spain has faded before the prayers of Christianity. I hope that there is a blessing in this day, and, fully aware of its solemnity, I assure you that I am afraid of nothing but Ribbonism, which alone can disturb the present movement. I have proclaimed from this spot that the Act of Union is a nullity, but in seeking for Repeal I do not want you to disobey the law. I have only to refer to the words of the Tories' friend, Saurin, to prove that the Union is illegal. I advise you to obey the law until you have the word of your beloved Queen to tell you that you shall have a Parliament of your own. (*Cheers, and loud cries of "So we will!"*) The Queen—God bless her!—will yet tell you that you shall have a legislature of your own—three cheers for the Queen! (*Immense cheering.*)

Patriotic
symbols.

Use of im-
agery to
picture the
desired as
present.

On the 2d of January last I called this the Repeal year, and I was laughed at for doing so. Are they laughing now? No; it is now my turn to laugh;

Appeals to patriotic fervor.

Direct appeal.

Symbols of action desired.

and I will now say that in twelve months more we will have our Parliament again on College Green. The Queen has the undoubted prerogative at any time to order her Ministers to issue writs, which, being signed by the Lord Chancellor, the Irish Parliament would at once be convened without the necessity of applying to the English Legislature to repeal what they appear to consider a valid Act of Union. And if dirty Sugden would not sign the writ, an Irish Chancellor would soon be found who would do so. And if we have our Parliament again in Dublin, is there, I would ask, a coward amongst you who would not rather die than allow it to be taken away by an Act of Union? (*Loud cries of "No one would ever submit to it!" "We'd rather die!" etc.*) To the last man? (*Cries of "To the last man!"*) Let every man who would not allow the Act of Union to pass hold up his hand. (*An immense forest of hands was shown.*) When the Irish Parliament is again assembled, I will defy any power on earth to take it from us again. Are you all ready to obey me in the course of conduct which I have pointed out to you? (*Cries of "Yes, yes!"*) When I dismiss you to-day, will you not disperse and go peacefully to your homes—("Yes, yes, we will!")—every man, woman, and child?—in the same tranquil manner as you have assembled? ("Yes, yes!") But if I want you again to-morrow, will you not come to Tara Hill? ("Yes, yes!") Remember, I will lead you into no peril. If danger should arise, it will be in consequence of some persons attacking us, for we are determined not to attack any person; and if danger does exist, you will not find me in the rear rank. When we get our Parliament, all our grievances will be put an end to; our trade will be restored, the landlord will be placed on a firm footing, and the tenants who are now so sadly oppressed will be placed in their proper position. "*Law, Peace, and Order*" is the motto of the Repeal banner, and I trust you will all rally round it. (*Cries of "We are all Repealers!"*) I have to inform you that all the magistrates who have recently been deprived of the Commission of the Peace have been appointed by the Repeal Association to settle

Direct appeal.

Closing climax built through patriotic symbols to a culmination of patriotic feeling.

Any disputes which may arise amongst the Repealers in their respective localities. On next Monday persons will be appointed to settle disputes without expense, and I call on every man who is the friend of Ireland to have his disputes settled by arbitrators without expense, and to avoid going to the Petty Sessions.

I believe I am now in a position to announce to you that in twelve months more we will not be without having an Hurrah! for the Parliament on College Green. (*Immense cheering.*) Your shouts are almost enough to call to life those who rest in the grave. I can almost fancy the spirits of the mighty dead hovering over you, and the ancient kings and chiefs of Ireland, from the clouds, listening to the shouts sent up from Tara for Irish liberty! Oh! Ireland is a lovely land, blessed with the bounteous gifts of Nature, and where is the coward who would not die for her? (*Cries of "Not one!"*) Your cheers will penetrate to the extremity of civilization. Our movement is the admiration of the world, for no other country can show so much force with so much propriety of conduct. No other country can show a people assembled for the highest national purpose that can actuate man; can show hundreds of thousands able in strength to carry any battle that ever was fought, and yet separating with the tranquillity of schoolboys. You have stood by me long—stand by me a little longer, and Ireland will be again a nation.

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